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.	Price	Buyer
7	6000	A. Rudert Agent
8	1250	Dr. Beckman
9	325	John Ringling
0	375	Kraushaar Galleries
1	75	J.H Andrews
2	70	J.A.Barkey
3	675	Mrs. B. Wallach
4	150	S. Sprague
5	220	Ferargil Galleries
6	120	Wm. Levy
7	100	W.W.Seaman Agent
8	75	J.M.Kaplan
9	90	H.G.Henderson
0	250	W.W.Seaman Agent
1	500	Mrs. B. Wallach
2	275	Wm. Levy
3	350	Mr. Thompson
4	90	Bagcock Galleries
5	150	J. Wood

No.	Price	Buyer
91	3500	E.S.Webster
92	275	M.Hillquit
93	325	Wm. Levy
94	250	Wm. Levy
95	5000	E.S.Webster
96	450	E.S.Webster
97	6000	G.F.McKinney
98	325	Durand-Ruel
99	240	A. Michael
100	260	H.E.Freeman
101	90	E. James
102	725	J. Wood
103	60	R.J.Gilchrist
104	130	E.S.Webster
105	400	Kraushaar Galleries
106	40	Wm. Levy
107	80	D.B.Reimer
108	220	Newhouse Galleries
109	60	R.J.Gilchrist
110	45	J.Wood
111	80	D.B.Reimer
112	150	H.E.White
113	150	A.E.Tower
114	200	C.James
115	35	A. Michael
116	35	H.H.P. Agent
117	35	Wm. Levy
118	130	Kraushaar Galleries
119	30	M. Lewis
120	60	Wm. Levy
121	45	Jn. Levy Galleries
122	30	H.H.P. Agent
123	30	A.A.Tilney
124	45	Wm. Levy
125	30	H.H.P. Agent
126	15	J.H.Andrews
127	110	Milch Galleries
128	35	N.C.Fish
129	30	E.S.Webster
130	55	J.C.Willever
131	25	J.H.Andrews
132	40	Kraushaar Galleries
133	90	Wm. Levy
134	65	Wm. Levy
135	110	Mrs. B.Wallach
136	35	Mrs. P. Brown
137	40	J.M.Kaplan
138	40	N.C.Fish
139	70	J.Woods
140	1250	M.Griswold
141	65	J.C.Willever
142	2700	M.Griswold
143	90	Wm. Levy
144	525	Miss M.Choate

No.	Price	Buyer
145	80	A.J.Jones
146	40	Mr. Campbell
147	75	Ferargil Galleries
148	40	Ferargil Galleries
149	50	N.C.Fish
150	30	Mrs. B. Wallach
151	125	C.E.Moran Agent
152	35	Wm. Levy
153	500	H.G.Henderson
154	500	Mrs. B. Wallach
154A	500	Mrs. B. Wallach
155	120	Henry Chandler
155A	1100	Macbeth Galleries
156	150	Clapp and Graham
157	300	Mrs. B. Wallach
158	35	J.C.Willever
159	725	E.S.Webster
160	30	J.A.Barkey
161	45	J.Weitzner
162	35	J.A.Barkey
163	30	R.J.Glenn
164	25	J.H.Andrews
165	30	R.J.Glenn
166	30	Wm. Levy
167	45	Wm. Levy
168	300	Ferargil Galleries
169	550	Dr. Beckman
170	60	Wm. Levy
171	40	J.T.Jacobs
172	300	Kraushaar Galleries
173	425	Milch Galleries
174	400	A.E.Tower
175	140	J.C.Willever
176	525	Ferargil Galleries
177	1100	Ferargil Galleries
178	450	Durand-Ruel
179	2800	Milch Galleries
180	350	Durand-Ruel
181	550	Dr. Beckman
182	350	Kraushaar Galleries
183	350	Wm. Levy
184	800	A. Whitridge
185	325	J. Woods
186	9500	Howard Young
187	12000	W.W.Seaman Agent
188	3200	Durand-Ruel
189	325	Durand-Ruel
190	8100	M. Knoedler & Co.
191	3000	A.C.Goodyear
192	400	A. Michael
193	400	Durand-Ruel
194	300	Durand-Ruel
195	5300	Victor Harris
196	5000	W.W.Seaman Agent

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197	6000	A. Rudert Agent
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203	675	Mrs. B. Wallach
204	150	S. Sprague
205	220	Ferargil Galleries
206	120	Wm. Levy
207	100	W.W.Seaman Agent
208	75	J.M.Kaplan
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191	3000	A.C.Goodyear
192	400	A. Michael
193	400	Durand-Ruel
194	300	Durand-Ruel
195	5300	Victor Harris
196	5000	W.W.Seaman Agent

Sale of Paintings from the collection of the late Desmond Fitzgerald.

American Art Association

April 21 and 22, 1927.

No.	Price	Buyer	No.	Price	Buyer
1	$ 35	R.J.Gilchrist	46	475	Miss M. Choate
2	15	Miss H.Fitzgerald	47	45	H.R.Hays
3	25	Mr. Wm. Levy	48	110	M.Griswold
4	50	S.Sprague	49	250	J.Harter
5	130	Kraushaar Galleries	50	475	H.E.Russell Agent
6	100	Ch.S.Payson	51	60	Robert Gill
7	95	E.S.Webster	52	200	Thomas Defty
8	35	R.J.Gilchrist	53	300	Henry Chandler
9	30	S.Sprague	54	40	H.R.Hayes
10	40	Kraushaar Galleries	55	475	H.E.Russell Agent
11	35	J.H.Child	56	15,700	M. Knoedler
12	65	Wm. Levy	57	130	Mr. Kaplan
13	40	H.C.White	58	40	A Michael
14	110	Mrs. Chauncey	59	450	C.E.Moran Agent
15	50	A. E. Tower	60	50	S.Sprague
16	80	J. Wood	61	110	J. Weitzner
17	90	Wm. Levy	62	100	S.Sprague
18	35	R.J. Gilchrist	63	60	Ferargil Galleries
19	150	G.M.Sidenberg	64	40	H.E.Freeman
20	750	W.W.Seaman Agent	65	45	Wm. Levy
21	90	Wm. Levy	66	130	M. Hillquit
22	35	R.J.Gilchrist	67	175	A.A.Tilney
23	85	Wm. Levy	68	110	Wm. Levy
24	30	R.J.Gilchrist	69	35	C. James
25	65	R.Glenn	70	110	Newhouse Galleries
26	50	H.C.White	71	700	A.E.McVitty
27	50	J.Wood	72	350	E.M.Travie
28	60	R.A.Solomon	73	160	Newhouse Galleries
29	130	H.C.White	74	130	J.L.Zangg
30	55	Wm. Levy	75	150	Wm. Levy
31	40	J2Wood	76	250	Henry Chandler
32	320	F.K.M.Rehn	77	1750	M. Knoedler &Co.
33	50	Wm. Levy	78	80	R.J.Gilchrist
34	600	M.Griswold	79	170	H.E.White
35	525	F.S.Kershaw	80	280	G.M.Sidenberg
36	30	R.J.Gill	81	500	A.A.Tilney
37	35	R.Glenn	82	1500	W.W.Seaman Agent
38	210	Kraushaar Galleries	83	425	W.W.Seaman Agent
39	175	R.Glenn	84	1150	Kraushaar Galleries
40	150	A.A.Tilney	85	375	J. Wood
41	100	Milch Galleries	86	3700	E.S.Webster
42	120	H.R.Hayes	87	360	Miss M.Choatr
43	35	R.J.Giel	88	400	Kraushaar Galleries
44	85	A.E.Rueff	89	2600	Howard Young
45	475	H.E.Russell Agent	90	475	G.F.McKinney

N. Y. TIMES

APR 22 1927

Homer's 'Portage' Is Auctioned for $15,700, Record Price for an American Watercolor

A record price for a water color at a public auction in this country was obtained last evening when M. Knoedler & Co. paid $15,700 for "The Portage," by Winslow Homer, an American artist.

The sale of the picture was the feature of the first day of the sale of art treasures from the collection of the late Desmont Fitzgerald of Boston at the American Art Galleries. The sale of the water color was accompanied by a flurry of excitement among those present, and up to 8,000 the bidding was spirited. After that the bidding was confined almost entirely to the Knoedler representative and a private collector.

The water color, 13½ inches high and 20½ inches long, is signed "Homer, 1897." A sportsman in gray-black clothing and knee boots is walking up a grade going away from the spectator and is seen in the middle distance, in bright sunshine. He is carrying on his shoulders and over his head his inverted canoe. The rapids in the stream glisten in the sunshine. In the distance the edge of a wood bounds the picture.

G. F. McKinney paid $6,000 for Claude Monet's "Fishing Boats at Etretat," 26 inches long and 36½ inches wide. E. S. Carter paid $5,000 for a canvas depicting a farm scene in rural France. It is signed by Monet and dated 1885. It has been exhibited at the Boston Museum of Fine Arts. Mr. Carter also bought "Coucher du Soleil," by Monet, for $3,500 and "La Cabine," another Monet for $3,700.

"Les Bords du Loing a Moret," the work of Alfred Sisley was bought for $2,600 by Howard Young.

The amount realized at last night's sale was $59,905.

N. Y. HERALD TRIBUNE

APR 22 1927

aa 1875

Water Color by Winslow Homer Nets $15,700

'The Portage,' Done in 1897, Sells to Art Firm at Record Price ~~for Lighter-Than-~~ Oil Mediums on Paper

A water color by Winslow Homer, N. A., established a record last night by selling for $15,700 to M. Knoedler & Co., the New York art ~~firm, at the~~ opening sale of the Desmond Fitzgerald collection of paintings by French and American artists. The sale, held at the American Art Galleries, brought a total of $59,905 and included many paintings of the Impressionist school, as a collector of which the late Boston civil engineer was celebrated. Remaining and yet more important specimens are scheduled for sale to-night.

The water color entitled "The Portage" was painted by Homer in 1897, being one of his well known pictures of the North Woods. It has been exhibited at the Boston Museum and other art galleries as one of the finest works of the master of American water color. The price is believed the highest ever paid at public or private sale for a painting in the lighter-than-oil medium on paper. The picture shows the rapids of a river foaming white between rocky banks. A sportsman is seen in the middle distance bearing an inverted canoe over his head and shoulders.

Landscapes by Claude Monet and Alfred Sisley, French Impressionists, figured prominently in the sale, as did water colors by Twachtmen and Dodge Macknight, the American contemporary. The second highest price was $6,000, however, paid for a French coastal subject, "Fishing Boats—Isle de Groix," by Henry Moret. The buyer was G. F. McKinney. Monet's "Rural France," a view of a hillside with cottage and trees, aglow with the broken color characteristic of this school, was sold for $5,000 to E. S. Carter, who also paid $3,500 for Monet's "Coucher du Soleil Sur La Seine," a luminous winter sunset effect, and $3,700 for the same artist's "La Cabane," showing an isolated hut in a clearing.

Other important sales were Sisley's "Les Bords Du Loing a Moret," which was sold for $2,600 to the Howard Young gallery; Maxime Maufra's "A Port at Belle Ile," to W. W. Seaman, agent, for $1,500; Sisley's "Paysage Sure Le Loing," to M. Knoedler, for $1,750, and Boudin's "Le Quai a Villefranche," to C. W. Kraushaar, for $1,150.

The water color "Windmill on the Sandflats," by Twachtman, brought $750, selling to Seaman, agent, while F. S. Keyes paid $525 for "Snow," by Dodge Macknight. The latter's "Hibiscus," a Mexican scene, sold to Russell, agent, for $475, the same price given by Miss Mabel Choate for his "Mending in the Sunlight," and by Richard North for "The Red House," "Winter" and "Coastal Scene."

NEW YORK WORLD

APR 23 1927

SEAMAN PAYS $12,000 FOR A CLAUDE MONET

Sargent's "The Confession" Goes to Mrs. Van Rensselaer, Who Pays $6,000

Claude Monet's outdoor painting of his first wife and child, seated on a grassy bank with a background of flowers in blossom, brought $12,000 last night, the best price at the closing session of the sale of the Desmond FitzGerald collection of 215 pictures, in the American Art Association Galleries. W. W. Seaman, the buyer, also got for $5,000 Monet's "Spring at Epte." Proceeds for the collection amounted to $138,955.

John Singer Sargent's "The Confession," painted while Sargent was interned in the Tyrol at the beginning of the World War, engaged many bidders and finally fell to Mrs. Caroline Van Rensselaer for $6,000.

The Milch Galleries paid $2,800 for Childe Hassam's "Isle of Shoals." Howard Young Galleries got a Renoir still life for $9,500. Durand-Ruel bought Monet's "Falaise pres Pourville" for $3,200. M. Knoedler & Co. got Monet's "Hills of Vetheuil" ~~for $3,200.~~ Victor Harris paid $5,300 for Monet's "Grotte de Port Domois, Belle Ile."

NEW YORK, N. Y.
EVENING WORLD

APR 22 1927

RECORD PRICES FOR WATERCOLORS

Winslow Homer's "The Portage" Brings $15,700

A record price for a watercolor was made last night when Winslow Homer's "The Portage" brought $15,700 at the first session of the sale of paintings collected by the late Desmond FitzGerald of Brookline, Mass., in the American Art Association Galleries. M. Knoedler & Co. bought it. It pictures a sportsman walking up a grade, his head and shoulders covered by an inverted canoe, and is one of the best known of Homer's works, having been exhibited frequently as a loan.

Mr. FitzGerald specialized in paintings of the impressionist school, and such were the principal offerings last night. M. Knoedler & Co. got Alfred Sisley's "Paysage sur la Loing" for $1,750. A river scene at Trouville by Louis Eugene Boudin went to W. W. Seaman for $1,500. The Kraushaar Galleries bought a Villefranche water view by Boudin for $1,150.

NEW YORK
WALL ST. JOURNAL

APR 23 1927

NEW YORK AMERICAN

HOMER PICTURE BREAKS RECORD

New High Price for Water Colors Established by "The Portage."

Winslow Homer's water-color painting, "The Portage," was sold last evening for $15,700, the highest price ever paid for a water color.

It was obtained by the art firm of M. Knoedler & Co. at the sale in the American Art Galleries of paintings by impressionists, forming the collection of the late Desmond Fitzgerald, of Boston.

[illegible] 111 pictures dispersed brought $59,905. One hundred remaining paintings in the collection will be sold this evening.

"The Portage" started with a bid of $2,000. It was raised $500 a bid, until expectant buyers among the large attendance decreased to two, the firm of Knoedler and Co. and a private collector who would not give his name.

The picture was painted by Homer in 1897, measures 13½ by 20½ inches, and is considered one of the greatest works by the American master. The subject is a sportsman climbing beside a stream, carrying over his head his inverted canoe.

Following are the catalogue numbers, subjects, purchasers and prices obtained for other important paintings:

77—	Boats on the Loing, by Alfred Sisley, N. Knoedler & Co.		$1,500
86—	"The Cactus," by Claude Monet, E. F. Carter		3,500
89—	"The Banks of the Loing at Moret, Near Fontainebleau," by Alfred Sisley, Howard Young		2,600
91—	Water Lilies on the Seine, by Claude Monet, E. F. Carter		4,500
95—	In Brittany, by Claude Monet, E. F. Carter		5,000
97—	Fishing Boats at Etretat, by Claude Monet, E. S. McKinney		6,000

NEW BEDFORD, MASS.
MERCURY

APR 28 1927

A record price for a water color at a public auction in this country was obtained in New York Thursday evening, when M. Knoedler & Co. paid $15,700 for the "Portage," from the brush of Winslow Homer, an American artist. The sale of the picture was the feature of the first day of the sale of the art treasures from the collection of the late Desmond Fitzgerald of Boston at the American Art Galleries.

The sale of the water color was accompanied by a flurry of excitement, and up to $8000 the bidding was spirited. After that figure was reached the bidding was confined almost entirely to the Knoedler representative and a private collector.

The work is 13½ inches in height, and 20½ inches long, and signed "Homer, 1897." A sportsman in gray-black clothing and knee boots is walking up a grade going away from the spectator, and is seen in the middle distance in bright sunshine. He is carrying on his shoulders and over his head his inverted canoe. The rapids in the stream glisten in the sunshine, and share in reflection. In the distance the edge of a wood bounds the picture.

NEW YORK EVE. SUN

$15,700 FOR PICTURE

'The Portage' by Winslow Homer Bought by Art Firm.

"The Portage," a water color, by Winslow Homer, was sold for $15,700 at the opening sale of the Desmond Fitzgerald collection of paintings, held last night at the American Art Galleries. The price was said to be the greatest ever paid for a painting in lighter-than-oil medium on paper. "The Portage" was purchased by M. Knoedler & Co.

Last night's session of the sale netted a total of $59,905.

Beside the Homer painting, which showed the rapids of a river foaming white between rocky banks with a man bearing an inverted canoe upon his shoulders in the middle distance, the paintings sold included landscapes by Claude Monet and Alfred Sisley, French impressionists, and water colors by Twachtmen and Dodge McKnight, American artists. The second highest price was paid for "Fishing Boats—Isle de Groix," by Henry Moret, the figure being $6,000 and the buyer G. F. McKinney.

NEW YORK EVE. POST

APR 22 1927

$15,700 FOR WATER COLOR

"The Portage," by Winslow Homer, Brings Record American Price

"The Portage" by Winslow Homer, an American artist, brought the record price of $15,700 for a water color at a public auction in this country at the first session of the sale of the collection of the late Desmont Fitzgerald of Boston being continued today at the American Art Galleries. M. Knoedler & Co., bought the picture.

The first session of the sale realized $59,905. G. F. McKinney paid $6,000 for Claude Monet's "Fishing Boats at Etretat" and E. S. Carter $5,000 for a farm scene signed by Monet.

ATTLEBORO, MASS.
SUN

APR [illegible]

$15,700 PAID FOR WATER COLOR

New York, April 22—A record price for a water color at a public auction in this country was obtained last evening, when M. Knoedler & Co. paid $15,700 for the "Portage," from the brush of Winslow Homer, an American artist.

(other articles in clipping book)

PAINTINGS BY THE IMPRESSIONISTS

FREE PUBLIC EXHIBITION

From Saturday April 16, 1927 To Time of Sale
Weekdays 9 to 6 · Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

Thursday and Friday Evenings · April 21 & 22
beginning at 8:15 O'clock

EXHIBITION & SALE AT THE

American Art Galleries

Madison Avenue · 56th to 57th Street
New York City

SALES CONDUCTED BY

Mr. O. Bernet and Mr. H. H. Parke

American Art Association · Inc

MANAGERS

1927

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Collection of the late Desmond FitzGerald

SOLD BY ORDER OF THE HEIRS

Harriet F. Clark · Caroline Van Rensselaer
Harold and Stephen FitzGerald

Including Important Works By
Monet · Renoir · Sisley · Degas
Pissarro · Maufra · Sargent
Macknight & Homer

PORTRAIT OF THE LATE
DESMOND FITZGERALD

Under Management of the
AMERICAN ART ASSOCIATION
INCORPORATED
New York
1927

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The AMERICAN ART ASSOCIATION · INC

Designs its Catalogues
and Directs All Details of Illustration
Text and Typography

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These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association

OTTO BERNET · HIRAM H. PARKE · *Auctioneers*

AMERICAN ART ASSOCIATION · INC

Managers

CATALOGUE

INTRODUCTION

MR DESMOND FITZGERALD of Boston, who collected these paintings, was a civil engineer of repute, with a wide reputation among lovers of the Impressionist paintings. He was an early enthusiast for the truth and beauty which he saw and felt in the art of the Impressionists—not a late convert to the cult. He was early a friend of Claude Monet and a buyer of his paintings. And of course he did not stop with Monet's productions, but reached out for the works of others who saw not with Monet's eyes but who worked on principles which he revealed to them. Among Americans he was with the late Mr. Sutton, of the American Art Association, in his admiration and patronage of the great French painter. He was among the leaders in Boston in his service to art, and visitors to the Hub who hurried to the gallery of Mrs. Jack Gardiner were not delayed in visiting the gallery which Mr. FitzGerald built for his pictures at his home in Brookline. His collection was frequently drawn upon by the Boston Museum of Fine Arts.

His selections prompted the query whether he was himself an artist by profession or as an avocation. He was not, but was an accomplished draughtsman, and his taste and knowledge, both assiduously cultivated, led to a proficiency of judgment which left an impression on beholders of his selections. Besides his numerous Monets, he acquired many works of Maufra, a Renoir, a Degas, a Sisley, a Pissarro, and examples of other foreign artists. He also possessed a John Sargent, a Winslow Homer water color, and works of many little known but worthy American artists whose talent he was quick to recognize. Among these is an aquarellist better known in Boston than in New York, Dodge Macknight, who was never permitted to reach the New York market because Boston so quickly absorbed his works. He is a painter of atmospheric color of notable ability, as will be seen in the examples of his work here to be found.

DANA H. CARROLL

FIRST SESSION · APRIL 21 AT 8:15 P.M.

Catalogue Numbers 1 to 114 Inclusive

ALICE HIRSCHBERG

American: Contemporary

1. *A WILLOW* [Water Color]

An aged, short and pollarded willow grows at the left in the middle distance, just beyond a rail fence. The fields on either side of the fence are green, and in the foreground daisies are growing.

Signed at lower left, ALICE HIRSCHBERG, 1886

Height, 7 inches; length, 9½ inches

WALTER GOLDSMITH

Contemporary

2. *HOUSE IN THE COUNTRY* [Water Color]

In front of a house in the country, of French aspect, which lies in the middle distance on the left, a man is seen driving a two-wheeled cart toward the right, followed by a dog. On the right in the foreground a bushy tree overhangs the road.

Signed at lower left, GOLDSMITH, 1880

Height, 7 inches; length, 10 inches

ALEXANDER ROBINSON

American: 1867—

3. *DRIVING HOME THE FLOCK* [Water Color]

A country road bordered by tall trees and flande by green pastures, with here and there low farmhouses. In the middle distance a shepherd and his flock.

Signed at lower right, AL. ROBINSON

Height, 9 inches; width, 5¾ inches

ANTON MAUVE

Dutch: 1838—1888

4. *THE WHITE COW* [Panel] S. Sprague

Portrait of a white cow with a black neck and a black spot on her face, standing in the foreground athwart the view. Light illumines her coat from a sun almost directly overhead.

50 -

Signed at lower right, A. MAUVE

Height, 8 inches; length, 11½ inches

C. SERRET

Contemporary

5. *CHILDREN* [Pastel] Knowlton Ballo

An interesting house stands in the background, at the end of a narrow lawn. In the foreground on the left a small girl seated on a carved stone fence or bench is supported by one slightly older who stands behind her, and at the end of the fence stands an older girl who carries a small child in her arms.

130 -

Signed at lower right, C. SERRET

Height, 12½ inches; width, 8 inches

CHILDE HASSAM, N.A.

American: 1859—

6. *DUTCH FIGURES* [Water Color] Charles L. Payson

Done in Holland, the drawing exhibits half a dozen figures strolling beside a stream, white sand under their feet and the atmosphere brilliantly illuminated. In front are a man and a young girl, approaching the spectator, followed by a man who saunters alone. In the distance are figures going in the opposite direction. All are of the peasantry.

150

Signed at lower left, CHILDE HASSAM, Holland, '87

Height, 11 inches; width, 8½ inches

[See illustration]

No. 6. *DUTCH FIGURES*
By HASSAM

A GLIMPSE OF THE PAINTINGS IN THEIR ORIGINAL SETTING
THE FITZGERALD GALLERY, BROOKLINE, MASS.

ALEXANDER ROBINSON

American: 1867—

7. *FISH MARKET UNDER UMBRELLAS* [Water Color]

95 - A number of large green umbrellas overshadow long trestle tables on which women venders display their wares. A quaint old market square forms the setting.

Signed at lower right, ALEXANDER ROBINSON

Height, 13½ *inches; length,* 19½ *inches*

J. WITTE

Belgian: Contemporary

8. *ANTWERP* [Water Color]

The green waters of the Scheldt divide the scene laterally. In the foreground a vessel with unfurled sail and flying pennant. Ant-
35 - werp's skyline is seen in the distance, the spire of its famous cathedral rising far above the other buildings.

Signed at lower left, J. WITTE, '09.

Height, 10 *inches; length,* 13¾ *inches*

PHILIP LESLIE HALE, N.A.

American: 1865—

9. *PORTRAIT OF A YOUNG LADY* [Crayon]

Portrait head of a young lady with dark eyes and wearing a round hat
30 - with a broad brim, tilted back. She is facing the right, three-quarters front, and wears a lace collarette.

Signed at lower left, PHILIP L. HALE

Height, 14½ *inches; width,* 10½ *inches*

ROSA BONHEUR

French: 1822—1899

10. *THE KING OF BEASTS AT HOME* [Crayon Drawing]

In the foreground a huge lion is lying on the ground, with forepaws extended and head up, looking fiercely at the spectator. Back of him a lioness is lying down, asleep and secure. In the background at the left is another lioness who has been lying down at rest but has raised her head to look alertly at the spectator. The lower trunks of a few trees are observed in the background.

Signed at lower right, R. BONHEUR

Height, 14¼ inches; length, 22½ inches

NELLIE LITTLEHALE MURPHY

[Mrs. H. Dudley Murphy]

American: 1867—

11. *HIBISCUS* [Water Color]

Depending branches of finely colored flowers, with a perched exotic bird.

Signed at lower right, N. LITTLEHALE MURPHY

Height, 21½ inches; width, 15 inches

FREDERICUS JACOBUS DU CHATTEL

Dutch: 1856—

12. *FERME AU BORD DE L'EAU* [Water Color]

At the left a placid silvery stream enters the scene accompanied by a narrow wandering path bordered at the right by slender stately trees and leading to a farmhouse in the distance, hidden among heavy sombre foliage.

Signed at lower left, FRE. J. DU CHATTEL

Height, 12½ inches; width, 9 inches

JAN HENDRIK VAN MASTENBROCK

Dutch: 1875—

13. *CANAL SCENE IN WINTER* [Water Color]

In the foreground the snow covered quay, where men are loading carts from the barges moored in the canal. Upon the opposite bank rise the buildings of a large city.

Signed at lower left, J. H. VAN MASTENBROCK, and dated 1900

Height, 8¼ inches; length, 12½ inches

ALEXANDER ROBINSON

American: 1867—

14. *VERONA* [Water Color]

In the foreground a walk shaded by trees curves sharply to the right. In the distance at the left, the dome and campanile of St. Georgio.

Signed and dated at lower right, ALEXANDER ROBINSON, Verona, 1905

Height, 17 inches; length, 24½ inches

NELLIE LITTLEHALE MURPHY

[Mrs. H. Dudley Murphy]

American: 1867—

15. *DOUBLE HIBISCUS AND JASMINE* [Water Color]

Colorful rendering of the flowers massed in studied arrangement.

Signed at lower right, N. LITTLEHALE MURPHY

Height, 21½ inches; width, 15 inches

ANDREMASS [?]

16. *STREET SCENE IN HOLLAND* [Water Color]

A narrow city street, its pavement glistening from a recent downpour, peopled with pedestrians, trucks and push carts. Above, a narrow expanse of gray rainy sky.

Signed at lower left, ANDREMASS

Height, 20 inches; width, 13½ inches

ALEXANDER ROBINSON

American: 1867—

17. *VERONA* [Water Color]

A shaded walk flanked by lowly shanties at the left and a low parapet at the right accompanies the Adige in its course. In the distance the Duomo rises majestically against a background of soft green hills.

Signed at lower left, ALEXANDER ROBINSON, Verona, 1906

Height, 17 inches; length, 24½ inches

JAMES KINSELLA

American: 1857—1923

18. *A BIT OF HOLLAND* [Water Color]

On the left is a canal, straight with irregular borders in the foreground, and wandering away in the distance, where beyond a transverse stream is seen a low shore with a windmill among its buildings. In the foreground on the right is a low shore on which stands another windmill, near some trees and a low cottage, in front of which a peasant woman is seen. Against the bank of the stream a working boat is moored.

Signed at lower right, J. KINSELLA

Height, 9½ inches; length, 13¼ inches

A. L. KOSTER

Dutch: Contemporary

19. *TULIP TIME* [Water Color]

Two patches of vivid red and yellow tulips in the foreground enliven an otherwise somewhat monotonous landscape encompassed by farm buildings. In the foreground a velvety green pasture and the gnarled trunks of aged trees.

Signed at lower right, A. L. KOSTER

Height, 11 inches; length, 17 inches

JOHN HENRY TWACHTMAN

American: 1853—1902

20. *WINDMILL ON THE SANDFLATS* [Water Color]

On the verge of a wide expanse of sandy marshes, with water plants growing in the foreground, a windmill is observed in the distance on the right, with isolated trees and a low building its close neighbors.

Signed at lower left, J. H. TWACHTMAN, '86

Height, 12½ inches; length, 15½ inches

ALEXANDER ROBINSON

American: 1867—

21. *VILLAGE STREET* [Water Color]

The massive stocky tower of a Gothic church looms imposingly above a quaint street of low humble dwellings with peaked red tiled roofs and paved with cobble stones.

Signed at lower right, A. ROBINSON

Height, 18 inches; length, 25 inches

NELLIE LITTLEHALE MURPHY

American: 1867—

22. *FLOWERS* [Water Color]

A. J. Gilchrist

35 -

A still life of fascinating color—flowers red and pink and a mass of leaves of rich green, with occasional brownish stems in sight, in bright sunshine.

Signed at lower right, NELLIE LITTLEHALE MURPHY

Height, 14½ inches; length, 20½ inches

ALEXANDER ROBINSON

American: 1867—

23. *HOLLAND* [Water Color]

Wm. Levy

85 -

A broad canal fills the foreground and extends back, curving to left in the distance. Working boats, laden and light, are massed together with sails variously up, along the left, and other boats of different lines lie along the right. The water in slow movement is brightly lighted and marked by reflections.

Signed at lower left, ALEXANDER ROBINSON, Holland, 1905

Height, 18¼ inches; length, 24½ inches

E. NEWELL MARSHALL

Swiss: Contemporary

24. *PARROT AND FRUIT* [Water Color]

A. J. Gilchrist

30 -

In the foreground a green parrot seated on a table is eating a fruit from a tall dish of fruit of different varieties. Back of the bird is a rich bouquet of flowers of many colors.

Signed at lower right, E. NEWELL MARSHALL

Height, 13 inches; length, 17 inches

Exhibited at the Panama-Pacific Exposition

ALEXANDER ROBINSON

American: 1867—

65 - 25. *BRIDGES AT FLORENCE* [Water Color] R. Glenn

65

Across the river running from the left foreground to the central middle distance two bridges are observed, and the stream in the foreground is dappled with various shadows. On the right are barges with passengers, in the stream; two people are looking over the rail of the bridge, and on the left the river is lined with buildings of the city.

Signed at lower right, ALEXANDER ROBINSON, Florence

Height, 18½ inches; length, 24½ inches

JOHAN HENDRIK VAN MASTENBROCK

Dutch: 1875—

A. E. Flint

26. *DUTCH CANAL SCENE* [Water Color]

A small placid stream enters from the right and slowly winds its way through the village, low houses with red tiled roofs rising at either side.

50 -

Signed at lower right, J. H. VAN MASTENBROCK, and dated 1900

Height, 12 inches; length, 21 inches

ADRIANUS JOHANNES GROENEWEGEN

Dutch: Contemporary

J. Wood

27. *PLOUGHING* [Water Color]

A vast expanse of dreary field unrolls before the observer. In the foreground moving away from the onlooker, a horse drawn plough steered by a husky farm hand clad in a blue blouse.

50 -

Signed at lower right, A. J. GROENEWEGEN

Height, 13¼ inches; length, 20 inches

PAUL P. LITTLE

American: Contemporary

R. A. Solomon

28. *OLD WEIR, MAC MAHAN ISLAND* [Water Color]

60 -

Two pine trees stand at the right of the foreground, at the border of a lake which is whitened by brilliant sunshine. A sailboat anchored off shore casts its shadows on the lightly ruffled water. At left hangs an old fish net, on posts.

Signed at lower right, PAUL P. LITTLE, '24

Height, 13½ inches; length, 19¼ inches

JOHAN HENDRIK VAN MASTENBROCK

Dutch: 1875—

H. C. White

29. *HARBOR SCENE* [Water Color]

130 -

Numerous barges and other river craft forming a forest of masts are moored everywhere about the narrow harbor. On the opposite quay rise the façades of old warehouses.

Signed at lower right, J. H. VAN MASTENBROCK

Height, 13¾ inches; length, 22 inches

WILLEM CORNELIS RIP

Dutch: 1856—

Wm. Levy

30. *MARSHLAND* [Water Color]

55 -

In the foreground at the right two cows are drinking from a shallow pool against a background of low bush. At the left vast pastures reach into the horizon.

Signed at lower right, W. C. RIP

Height, 19¼ inches; length, 13¾ inches

ADRIANUS JOHANNES GROENEWEGEN

Dutch: Contemporary

31. *CATTLE IN PASTURE* [Water Color]

In the foreground three cows, grazing and reclining. At the left a drinking trough and in the distance a farmhouse vaguely discernible through the trees surrounding it.

Signed at lower left, A. J. GROENEWEGEN

Height, 14 inches; length, 20¼ inches

MAURICE B. PRENDERGAST

American: 1860—

32. *STUDY OF FLOWERS* [Water Color]

Section of a garden filled and overflowing with poppies of varying reds. Thickly as they are growing each is individualized in the painting, and the whole presents a most agreeable garden.

Signed at lower right, PRENDERGAST

Height, 13½ inches; length, 19 inches

A. L. RIPLEY

Contemporary

33. *MOORISH SCENE* [Water Color]

Before a building of Moorish architecture, in an arch of which men are sitting, a group of men are seated on a diagonal wall, seemingly engaged only in conversation. In the right foreground a tree leans before the wall and toward the archway where the other men are sitting.

Signed at lower left, A. L. RIPLEY, 1923

Height, 14 inches; length, 18½ inches

600 -

FRANK WESTON BENSON

American: 1862—

34. *GRAY MORNING* [Water Color] Th. Griswold

600.

A gray stream on the right, filled with beguiling reflections, indents the shore on the left with a shallow crescent cove. The grayish shore is one of bluffs and hollows and supports in various places growths of scrub pine. The grayish sky shows dark cloud patches.

Signed at lower left, F. W. Benson

Height, 14½ inches; length, 20½ inches

[See illustration]

525

W. DODGE MACKNIGHT

American: 1860—

35. *SNOW* [Water Color] F. S. Kershaw

525 -

A flat valley in the foreground is covered with snow, a few trees at lower left casting their shadows upon it. In the distance it is bounded by hills which are partly snow-covered and partly obscured under red shadows.

Signed at lower left, Dodge Macknight

Height, 14½ inches; length, 21½ inches

[See illustration]

ARTHUR CLIFTON GOODWIN

American: 1866—

36. *ESPLANADE, BOSTON* [Pastel] R. J. Gill

30 -

Green turf with some irregularities extends from the foreground to the distance, on the left, and the land is dotted with trees which are leafless. In front of it on the right is the river, with a bridge in view in the distance, and along the hither bank are benches, some of which are occupied by men and women idlers.

Signed at lower left, A. C. Goodwin

Height, 13 inches; length, 19 inches

No. 34. *GRAY MORNING*
By BENSON

No. 35. *SNOW*
By MACKNIGHT

F. A. McCLURE

American: Contemporary

37. *BOATS HAULED OUT* [Water Color]

On a steep shore descending to unseen water on the right lie a small catboat and a large tender. Beyond them is a house with wings on different levels. The corner of a colorful bluff comes into view in the left foreground.

Signed at lower left, F. A. McClure

Height, 19½ inches; width, 12½ inches

Exhibited at the Boston Art Club

JOHANNES HENDRIK WEISSENBRUCK

Dutch: 1824—1903

38. *IN HOLLAND* [Water Color]

Low cottages in middle distance on the left face a rambling canal which extends from foreground to distance, and across the canal on the right is a flat grassy shore, which displays a windmill in middle distance and some low structures in the distance.

Signed at lower right, J. H. Weissenbruck

Height, 19½ inches; width, 14½ inches

FRANK WESTON BENSON, N.A.

American: 1862—

39. *PHLOX* [Water Color]

In an ovoidal porcelain pitcher the reflections from whose surface have the effect of decoration, and which stands in a wide-spreading bowl, is a large bouquet of phlox of delicate coloring. The table covering and the background are both dark, making the flowers and the pitcher most effective.

Signed at lower left, F. W. Benson

Height, 19¼ inches; width, 15½ inches

A. T. VAN DRIESTEN

Dutch: Contemporary

150 -

A. A. Tibney

40. *SPRINGTIME IN HOLLAND* [Water Color]

150 -

A sandy country road dappled with sunlight and bordered by trees shyly displaying their first tender green leafage. A woman and child are slowly walking away from the observer.

Signed at lower right, A. T. VAN DRIESTEN

Height, 19½ *inches; width,* 12½ *inches*

VLADIMIR PAVLOWSKY

Hungarian: Contemporary

Milch Galls

41. *HARBOUR ENTRANCE* [Water Color]

100 -

A narrow channel of blue water puts in from the right, across the middle distance. Beyond it is a rocky shore which tapers in either direction, and in the foreground a low rocky shore broadens out in either direction, the whole in soft colors of low key and engaging quality.

Signed at lower right, VLADIMIR PAVLOWSKY

Height, 14½ *inches; length,* 19½ *inches*

HARRY SUTTON, JR.

American: Contemporary

120 -

H. R. Hayes

42. *WINTER* [Water Color]

A bleak landscape of rolling land is presented in bright sunshine, the hillocks crowned with small evergreen trees which appear almost black against the snow. In the foreground there is some bush.

120 -

Signed at lower right, SUTTON, '05

Height, 14 *inches; length,* 20 *inches*

Exhibited at the Exhibition of the Boston Society of Water Color Painters

SUSAN B. BRADLEY

American: 1851—

43. *BAKER'S ISLAND, MOUNT DESERT, MAINE* [Water Color]

Masses of rocky ledges on the left, and one protruding nearly all the way across the picture, in the foreground, are whitened by the brilliant sunlight, and in the background on the right the tops of green trees, against a whitish-blue sky.

Signed at lower right, SUSAN B. BRADLEY

Height, 14¼ inches; length, 22 inches

Exhibited at the Pennsylvania Academy of the Fine Arts
Exhibited at the Philadelphia Water Color Club

DWIGHT BLANEY

American: 1845—

44. *TIHONET POND, WAREHAM* [Water Color]

The pond enters the picture in the left middle distance—its surface a light blue in the sunshine. In the background a wooded countryside, which continues around on the right, connecting with the low foreground. Here are more trees and bushes, and on the flat lies a rowboat or small launch.

Signed at lower left, DWIGHT BLANEY, 1924

Height, 14¼ inches; length, 20½ inches

W. DODGE MACKNIGHT

American: 1860—

45. *HIBISCUS* [Water Color]

A Mexican scene. The corner of a low building with extended tile roof, and a birdcage hanging on the outer wall near an open door, is seen at the right foreground, and a similar building crosses the

[*Continued*

No. 45. *Concluded*

background. In the foreground at the left are flourishing growths of hibiscus, whose blossoms contribute color to the scene in the bright sunshine.

Signed at lower left, DODGE MACKNIGHT

Height, 14¾ inches; length, 21¾ inches

W. DODGE MACKNIGHT

American: 1860—

475=

Miss M. Thorte

46. *MENDING IN THE SUNLIGHT* [Water Color]

475-

Slightly to left of centre a young woman is seated, facing the observer three-quarters to the right. She wears a bluish-white waist and a skirt of soft red, and is sewing on a white garment. Sunshine is brilliant in the room, and odd pieces of pottery are noted on top of a cupboard at the right.

Signed at lower right, DODGE MACKNIGHT

Height, 14¾ inches; length, 22 inches

ARTHUR B. WILDER

American: Contemporary

45-

H. P. Hayes

47. *ON THE MEADOWS* [Water Color]

45-

In the foreground a lake, which extends into the middle distance, seems to cover an expanse of flat meadows and is frozen over and covered with snow, as are the higher lands which surround it. Trees which dot its borders on either side are in the sere.

Signed at lower left, ARTHUR B. WILDER, 1909

Height, 15¾ inches; length, 21¾ inches

CHARLES HERBERT WOODBURY

American: 1864—

110

48. *SAINT THOMAS, WEST INDIES* [Water Color]

In the beautiful Caribbean harbor, seen in the bright sub-tropical sunlight, a steamer lies at rest in the distance and a three-masted schooner is at anchor in the foreground. The near-by water around her is filled with reflections, and beyond her the waters of the harbor are smooth and a brilliant green. Houses from the water front extend up the hillsides of the distant shore, which terminates in a picturesque mountain.

110

Signed at lower right, CHARLES H. WOODBURY

Height, 16¼ inches; length, 22 inches

WILLEM STEELINK

250

Dutch: 1856—

49. *SHEPHERD AND HIS FLOCK* [Water Color]

A shepherd leaning on his crook watches his flock, which grazes around him while two or three have ventured forward to drink from the silvery pool in the extreme foreground.

250

Signed at lower right, WILM. STEELINK

Height, 15 inches; length, 25 inches

W. DODGE MACKNIGHT

475

American: 1860—

50. *THE RED HOUSE, WINTER* [Water Color]

A frame house painted a dark brownish-red and having an attached wing with slanting roof stands at the left, a side door opening upon a side hill at whose summit in the central distance are other country

475

[*Continued*

No. 50. *Concluded*

houses. A boy at some occupation stands near the corner of the house. The ground is covered with snow which banks up against the house in steep piles. A scene on Cape Cod.

Signed at lower left, DODGE MACKNIGHT

Height, 17¼ inches; length, 22 inches

60 —

ARTHUR B. WILDER

American: Contemporary

51. *WOODSTOCK, VERMONT* [Water Color] Robert Hill

60 —

A scene in winter, with the ground covered with snow. In the background rolling hills cross the view, their surfaces snowy and dotted with trees. On the left a road heavy with snow leads from the foreground toward the hills, and at a bend in it in middle distance stands a house, which looks upon a grove of evergreen pine trees at the centre of the composition.

Signed at lower right, ARTHUR B. WILDER, 1914

Height, 16 inches; length, 23 inches

[See illustration]

200

JOHANNES HENDRIK WEISSENBRUCK

Dutch: 1824—1903

52. *HOUSEHOLD LABORS* [Water Color] Thomas Dofty

200 —

In the light of a gray day a woman in gray waist and a white cap is bending over to gather up some linen from the grass. Beyond her is her combined stable cottage, with sagging roof. A tree stands before the door and others are seen in the distance.

Signed at lower right, J. H. WEISSENBRUCK

Height, 17 inches; length, 22 inches

[See illustration]

No. 52. *HOUSEHOLD LABORS by* WEISSENBRUCK

No. 51. *WOODSTOCK, VERMONT by* WILDER

No. 54. *MOONLIGHT ON THE RIVER*
By WILDER

No. 55. *COASTAL SCENE*
By MACKNIGHT

300

JOHN WHORF

American: Contemporary

53. *LANDSCAPE WITH FIGURES* [Water Color]

300

In the foreground to right of center are standing two female figures, in ample skirts, beside a wide pathway which leads through the center of the composition to a tall arched gateway in the wall. The whole is in bright sunshine, and the play of light and the quality of the reflections give the charm to the picture.

Signed at lower left, JOHN WHORF, '75

Height, 17 inches; length, 23 inches

40

ARTHUR B. WILDER

American: Contemporary

54. *MOONLIGHT ON THE RIVER, WOODSTOCK* [Water Color]

40

In the distance stars appear in the sky and a light in a house below is reflected in a stream which courses through the central part of the picture from front to back. The surface of the stream is partly exposed and partly covered with ice, and along either bank are trees and buildings.

Signed at lower left, ARTHUR B. WILDER, 1908

Height, 12 inches; length, 15 inches

[See illustration]

475

W. DODGE MACKNIGHT

American: 1860—

55. *COASTAL SCENE* [Water Color]

475

A massive rocky coast, rising in the foreground, makes a bend toward the right and curves around toward the left, enclosing gray wa-

[*Continued*

No. 55. *Concluded*

ter lightened by reflections. The scant herbage on the rocks is full of soft color, and the whole makes an engaging composition.

Signed at lower right, DODGE MACKNIGHT

Height, 13½ inches; length, 21 inches

[See illustration]

15.700

WINSLOW HOMER, N.A.

American: 1836—1910

56. *THE PORTAGE* [Water Color] M. K & Co.

A wonderfully strong, powerful and compelling drawing, with expression in color which is charming and a distribution of light which is nature itself. A picture which has traveled much of the world and been everywhere received with admiration. A sportsman in gray-black clothing and knee boots or puttees is walking up a grade going away from the spectator, and is seen in the middle distance in bright sunshine. He is carrying on his shoulders and over his head his inverted canoe. His muscles are powerful and there is spring in his step. The rapids in the stream glisten in the sunshine and share in reflection and the earth is grayish and discloses patches of color. In the distance the edge of a wood bounds the picture.

15,700.

Signed at lower right, HOMER, 1897

Height, 13½ inches; length, 20½ inches

Exhibited at the Copley Society's Water Color Exhibition, Boston, 1923

Exhibited at the Museum of Fine Arts, Boston

Exhibited at the Minneapolis Institute of Arts

[See illustration]

No. 56. *THE PORTAGE*
By HOMER

VLADIMIR PAVLOWSKY

Polish: Contemporary

Mr. Kaplan

57. *GLOUCESTER HARBOR* [Water Color]

Fishing craft are in harbor and tied up to docks and between them a glimpse of a shore building is seen in the background. The boats are colorful and one sailboat has her mainsail standing but slack. In the foreground lies a ship's small boat of large proportions, containing three hardy fishermen, one standing.

1.31 –

Signed at lower left, VLADIMIR PAVLOWSKY

Height, 21¼ inches; length, 27 inches

CHARLES HERBERT WOODBURY

American: 1864—

A. Michael

58. *SARGASSO SEA* [Water Color]

The sea surging up from the left is streaked with seaweed and light, and on a sandy coast in the upper background has deposited a number of dead fish.

40 –

Signed at lower left, CHARLES H. WOODBURY

Height, 17 inches; length, 21 inches

Exhibited at the New York Water Color Club

Exhibited at the Pennsylvania Academy of the Fine Arts

W. DODGE MACKNIGHT

American: 1860—

C. E. Moran, agt

59. *CHRYSANTHEMUMS* [Water Color]

In an ovoid vase with spreading lip and foot and decorated with the same flower is a large bunch of chrysanthemums, mainly of pinkish tones.

450 –

Signed at upper left, DODGE MACKNIGHT

Height, 22 inches; width, 15 inches

UNIDENTIFIED

60. *VILLAGE LANDSCAPE* [Panel] S. Sprague

On the left a small cottage, with a red brick chimney, and in front of it a narrow road leading straight back from the foreground. In front of the cottage and in the distance, well developed trees of graceful proportions, and beside the road chickens pecking in the grass.

50-

Height, 8 inches; length, 12 inches

ADOLPHE ALEXANDRE LESREL

French: 1830—

61. *CAVALIER* [Panel] J. Weitzner

Portrait at full length of an upstanding, stylish man with moustache and pointed beard, facing the spectator. He stands in easy attitude and about to move, and has his right hand on a large curtain and his left hand at his waist. He wears a moderately wide brimmed hat with a plume dangling at one side. He wears a rich brocade suit and a pink sash.

110-

Signed at lower right, A. A. Lesrel, 1887

Height, 13 inches; width, 9 inches

WILLARD LEROY METCALF

American: 1858—1925

62. *AFTERNOON BY THE RIVER* S. Sprague

The lengthened shadow of slender trees, projected toward the spectator, streak a greensward in the sunlight, at the far end of which a hedge makes a deeper shadow. On higher land and in shadow on the right in the distance stands what appears to be a church structure.

100.

Signed at lower left, W. L. Metcalf, Grèz, Oct. '84

Height, 8¼ inches; length, 13½ inches

FREDERIC PORTER VINTON, N.A.

American: 1846—1911

63. *CERNAY LA VILLE* [Panel]

A section of the little French village which was the delight of artists a few years ago, and where many have made pilgrimages, Corot among them. Thatched and other cottages appear among gardens growing wild, and here and there a flower is seen, the whole in gentle sunlight.

Signed at lower left, FREDERIC P. VINTON

Height, 9½ inches; length, 16 inches

Exhibited at the Boston Museum of Fine Arts.

J. FOXCROFT COLE

American: 1837—1892

64. *LANDSCAPE—VILLE D'AVRAY*

The lake supplies the foreground, its surface marked by shadows, and on the farther wooded shore are numerous cottages, the scene dominated by a single tall poplar tree.

Signed at lower left, J. FOXCROFT COLE

Height, 10 inches; length, 12 inches

UNIDENTIFIED

65. *LANDSCAPE AT EVENTIDE*

The light of the new moon barely illumines the landscape, lighting the sky sufficiently so that the tower of a cathedral and the spire of a neighboring church in the distance stand out clearly. At left a

[*Continued*

No. 65. *Concluded*

mass of dark trees, and on the right occasional lights accentuate a mist that overhangs the landscape. In the foreground, where the atmosphere is clear, a man is leading his working team of horses.

Undecipherable signature at lower left

Height, 10 inches; length, 14 inches

CHILDE HASSAM, N.A.

American: 1859—

66. *SPRINGTIME LANDSCAPE* [Panel]

A grassy field slopes gently from the right, its pale green lightly marked by shadows of widely spaced orchard trees. The apple trees are in blossom and their pale pink somewhat brightens the landscape. In the distance a cottage is descried among trees.

Signed at lower right, CHILDE HASSAM

Height, 12 inches; length, 14 inches

JOHN HENRY TWACHTMAN

American: 1853—1902

67. *COTTAGE AND BARNS* [Panel]

Across a level field of grass the eye travels to a cottage group with barns, which extends from the right, and to a single detached building at the left. One has a thatched roof. A tall tree grows at the left and others beyond the buildings at the right, while in front of the buildings are a few short trees.

Signed at lower left, J. H. TWACHTMAN

Height, 13¼ inches; length, 15¼ inches

WILLARD LEROY METCALF

American: 1858—1925

68. *LANDSCAPE* [Panel]

In the foreground a shallow pond with vegetation pushing through the water, and in the background a few scattered trees. The grass beyond the water is green. The light is dim.

Signed at lower right, W. L. METCALF, 1887

Height, 11 inches; length, 14½ inches

CHARLES HERBERT WOODBURY

American: 1864—

69. *MARINE* [Academy Board]

A glimpse of the open sea, surging in its masses, with no land visible. An expression of the immense power of the sea, unalloyed by human suggestion, the huge waves crested with white and in constant motion with no interference.

Signed at lower left, CHARLES H. WOODBURY

Height, 11 inches; length, 17 inches

JULIAN ALDEN WEIR, P.N.A.

American: 1852—1919

70. *A CORNER OF THE FARM*

On the left some well rounded trees in a field behind a stone fence. In the centre a bar gate leading to an open space where all is sunlight, beyond a narrow foreground of gray-green grass.

Signed at lower right, J. ALDEN WEIR

Height, 14 inches; length, 17 inches

JOHN HENRY TWACHTMAN

American: 1853—1902

71. *VIEW OF THE SEINE AT NEUILLY* [Panel]

The river runs in a narrow channel through the center of the composition, and boats and barges are moored in the stream. Over the tops of the boats the eyes travel to the horizon on the right of the picture, while along the left runs the irregular bank.

Signed at lower left, J. H. TWACHTMAN

Height, 13½ inches; length, 15½ inches

[See illustration]

WILLARD LEROY METCALF

American: 1858—1925

72. *THE LILY POND*

A narrow stream runs between banks on the right and left, and in the foreground is filled with pond lilies in bloom. Trees are thick on the bank at the left, while the bank on the right is in sunshine and supports a line of pollard willows.

Signed at lower left, W. L. METCALF, '87

Height, 12 inches; length, 15 inches

[See illustration]

No. 72. *THE LILY POND by* METCALF

No. 71. *VIEW OF THE SEINE by* TWACHTMAN

No. 73. *MOMENTARY REPOSE by* WALKER

No. 74. *NEAR ANASQUAM by* COLE

HENRY OLIVER WALKER

American: 1843—

73. *MOMENTARY REPOSE*

A fair young woman, nude save for a light drapery, is seated on a bank with tall reeds growing beside it in an open country. Behind her at the right is a group of trees, and in the open background at the left is visible a small classical construction. She sits facing the observer, with her body bent at the waist and leaning to the right over the bank, on which her arms rest at the elbows, and her head is bent downward so that her brow rests upon her wrists and her face is seen in profile.

Signed at lower left, HENRY O. WALKER

Height, 26 inches; length, 32½ inches

[See illustration]

J. FOXCROFT COLE

American: 1837—1892

74. *NEAR ANASQUAM*

On the right and extending to the middle distance, huge sand dunes, white and patched with yellowish vegetation, as they slope toward the left to a low rough shore. Beyond the middle distance on the left the sea puts in, and Anasquam Light is visible.

Signed at lower left, J. FOXCROFT COLE

Height, 18 inches; length, 24 inches

[See illustration]

MAXIME MAUFRA

French: 1861—1918

75. *FISHING SMACKS AT SEA*

With the water in lively action and a good breeze blowing two fishing boats under full sail are depicted at sea, one headed toward the left and outward, and the other headed across her bows and toward the right. The weather is murky and in the distance sea and clouds seem to merge.

Signed at lower right, MAUFRA, 1904

Height, 13 1/3 *inches; length,* 21¾ *inches*

ALBERT ANDRÉ

French: 1869—

76. *MATERNITÉ*

Half a dozen women are sitting or standing on the grass in a plot of land which is dotted with trees and brilliant with sunshine. One of them is nude, kneeling with her back to the observer, and another has her breast exposed. The latter sitting at the foot of a tree and another woman who is standing each holds a baby. Still another woman reaches up at a tree, in the attitude of picking something.

Signed at lower left, AL. ANDRÉ

Height, 14½ *inches; length,* 30¼ *inches*

[See illustration]

No. 76. *MATERNITÉ*
By ANDRÉ

No. 77. *PAYSAGE SUR LE LOING*
By SISLEY

ALFRED SISLEY

French: 1840—1899

77. *PAYSAGE SUR LE LOING*

The narrow Loing, seen in the right foreground and vanishing at a turn in the middle distance, bears on its bosom a number of small boats anchored near a bunch of vegetation growing in the middle of the river. On the flat land of the left foreground slender trees are growing, and on the farther bank of the stream are more trees and a group of buildings under a light grayish sky.

Signed at lower left, SISLEY

Height, 15 inches; length, 22 inches

[See illustration]

CHARLES HERBERT WOODBURY

American: 1864—

78. *HAYSTACKS*

In broad sunshine in a stubble field stand two haystacks, one in the right foreground the other in the middleground. At the far end of the field in the background are some boundary trees, dark against a sky of light clouds.

Signed at lower right, CHARLES HERBERT WOODBURY, '85

Height, 14 inches; length, 20 inches

280-

EDMUND CHARLES TARBELL

American: 1862—

H. C. White

79. *GRIEF*

170.

A slender and well favored young woman overcome by grief has thrown herself in utter collapse upon a rug and lies there face downward. Her light brown hair is done high upon her head. She is nude and the supple figure is expressive of easy grace.

Signed at lower left, EDMUND C. TARBELL

Height, 16 inches; length, 32 inches

Exhibited at the Museum of Fine Arts, Boston

F. CORDERO

Spanish: Contemporary

G. M. Lidenberg

80. *LANDSCAPE WITH BUILDINGS*

280-

An open foreground flooded with sunshine shows rough ground patched with coarse grass. This is bounded in the middle distance by dense short trees with low buildings among them, and beyond the trees, in the distance, houses of some pretension are seen.

Signed at lower right, F. CORDERO

Height, 15½ inches; length, 24 inches

[See illustration]

No. 80. *LANDSCAPE WITH BUILDINGS*
By CORDERO

No. 82. *A PORT AT BELLE ÎLE*
By MAUFRA

1.500

LOUIS EUGÈNE BOUDIN

French: 1824—1898

81. *EMBOUCHURE DE LA RIVIÈRE—TROUVILLE*

500

The river, emerging from the distance, widens in the foreground, and its whole broad bosom is whitened by sunlight. An occasional small boat is seen on it, one containing men who are fishing with rod and line. One or two masts are seen, and at the left the edge of a village.

Signed at lower right, E. Boudin, '86

Height, 17 inches; length, 21½ inches

425

MAXIME MAUFRA

French: 1861—1918

82. *A PORT AT BELLE ÎLE*

1500

With the distant sea under a grayish sky which is still full of light, the port puts into the foreground, with the brilliant illumination of day only slightly subdued. Jetties put out from left and right in the middle distance, the one on the left marked by a lighthouse. Back of it on the left, and extending into the foreground, the land supports waterfront buildings, and curving into the immediate foreground exhibits a narrow sandy beach. All along the shoreline are anchored boats headed landward and in the stream at right are other anchored craft.

Signed at lower left, Maufra, 1905

Height, 26 inches; length, 32¼ inches

From Durand-Ruel

[See illustration]

HENRY MORET

French: XIX Century

83. *LE PORT DE PAUL GOAZEC* F. W. Seaman, agt.

A foreground of sandy beach, marked by light patches of greenery, and an arm of the sea reaching inland from the right to a cluster of village buildings in the left background. In the port are numerous boats with sails unfurled, which form an interesting assembly. A man puts out in a small boat toward a working boat in the middle distance. Brilliant sky of light blue with floating white clouds.

425.

Signed at lower right, HENRY MORET

Height, 18½ inches; length, 24 inches

From Durand-Ruel

[See illustration]

No. 83. *LE PORT DE PAUL GOAZEC*
By MORET

No. 84. *LE QUAI DE LA MARINE A VILLEFRANCHE*
By BOUDIN

LOUIS EUGÈNE BOUDIN

French: 1824—1898

84. *LE QUAI DE LA MARINE A VILLEFRANCHE*

On the right tall buildings occupy a low point of land which projects into the water. They are of creamy white and grayish notes and exhibit vague shadows. In front of them a man walks toward the observer. On the left the water is a dark grayish blue and supports some shipping, and in the left foreground three small boats are anchored at the shore line.

Signed at lower right, E. Boudin, '90; Villefranche

Height, 19½ inches; length, 24 inches

[See illustration]

MAXIME MAUFRA

French: 1861—1918

85. *LE MATIN—PORT MARLY*

A landscape of light and springtime gaiety. The landscape sings its own spring song. Light sparkles on the river's broad bosom in the centre of the composition and delimits irregularly shaped white clouds in the sky. On the left the shore supports scraggly trees and on the right a line of regularly developed trees skirts the stream.

Signed at lower left, Maufra, 1891

Height, 21½ inches; length, 26 inches

From Durand-Ruel

CLAUDE MONET

French: 1840—1926

86. *LA CABANE*

An isolated hut appears before the eye in a well timbered region, occupying almost the centre of the canvas. It is grayish in tone, with its ripened sides sharing in the colors of the surrounding floral growths. Trees are bunched in the background at the left, and taller poplars are growing behind the cottage, while the land in front of it, in the foreground, supports various flowers.

Signed at lower right, CLAUDE MONET

Height, 19¾ inches; length, 25¾ inches

Exhibited at the Boston Museum of Fine Arts

[See illustration]

ALBERT ANDRÉ

French: 1864—

87. *OEILLETTES ET STATUETTES*

A handsome porcelain jar filled with carnations of various color stands on a table with a silken covering in a room with rather plain walls. At either side of the bouquet are white marble statuettes on the same table. On the wall is a huge mirror, in which the statuettes and flowers are reflected against a background of an unseen silk hanging of striped pattern.

Signed at lower right, AL. ANDRÉ

Height, 21½ inches; length, 25 inches

No. 86. *LA CABANE*
By MONET

No. 88. *LA RIVIÈRE*
By MAUFRA

MAXIME MAUFRA

French: 1861—1918

88. *LA RIVIÈRE*

Crossing the foreground is a stream, with a punt lying at the bank near the left. The water is marked by shadows from the shore, where there is green grass with patches of bare sandy earth, above which rise buildings and sundry trees, including a group of tall poplars. The sky is gray and filled with light clouds.

Signed at lower right, MAUFRA, '02

Height, 21½ inches; length, 27½ inches

[See illustration]

ALFRED SISLEY

French: 1840—1899

89. *LES BORDS DU LOING À MORET, PRÈS FONTAINEBLEAU*

The narrow river courses at the left along a wooded shore and is bordered on the right by a flat and grassy foreground landscape. Buildings and trees appear on this side, in bright sunlight and under a mixed sky.

Signed at lower right, SISLEY, '86

Height, 21 inches; length, 28 inches

[See illustration]

MAXIME MAUFRA

French: 1861—1918

90. *SOLEIL DE PRINTEMPS—LE GUÉ DU LOIR*

In the foreground the river sparkling in sunshine, and streaked with shadows from slender leafless trees which grow on the farther border of the stream and on narrow points of land which project into the water from the right. In the background at left a long and low river front building on which is a water wheel and higher buildings observed in some obscurity in the distance on the right.

Signed at lower right, MAUFRA, 1916

Height, 22½ inches; length, 29 inches

From Durand-Ruel

No. 89. *LES BORDS DU LOING À MORET*
By SISLEY

No. 91. *COUCHER DU SOLEIL*
By MONET

CLAUDE MONET

French: 1840—1926

91. *COUCHER DU SOLEIL SUR LA SEINE; EFFET D'HIVER*

The sun is setting, a glowing ball of fire, near the centre of the canvas, a dull reddish glow visible in the sky behind it, and another minor glow encrimsoning the foreground, where the river is covered with blocks of floating ice. From the right a point of land supporting slender trees comes into the stream, some brush projects through the ice at the left, and back of it low buildings are seen on the land.

Signed at lower left, CLAUDE MONET, '80

Height, 23½ inches; length, 31¾ inches

Exhibited at the Boston Museum of Fine Arts

[See illustration]

GEORGES D'ESPAGNAT

French: Contemporary

92. *WOMAN TENDING FLOWERS*

A young woman on her knees in the grass before a bank or mound is attending to flowers blooming in a flowerpot, which rests before her. She is clad in a gray-blue gown over which a large loose collar hangs, and a pale mauve apron. At her side is another flowerpot with blossoming flowers.

Signed at lower right, G. D'E.

Height, 24 inches; width, 20 inches

From Durand-Ruel

[See illustration]

GEORGES D'ESPAGNAT

French: Contemporary

93. *SPANISH ROAD SCENE*

A broad country road leads back from the foreground through the centre of the composition, so little and irregularly used that grass is green on it in patches as well as along its sides. It is bordered by trees whose leafage has turned red, and on the left is a reddish-yellow field. In the distant background is a colorful village landscape.

Signed at lower right, G. D'E.

Height, 24 inches; length, 32 inches

Exhibited at the Boston Museum of Fine Arts

No. 92. *WOMAN TENDING FLOWERS*
By D'ESPAGNAT

No. 94. *LES BORDS DE L'EURE*
By LOISEAU

GUSTAVE LOISEAU

French: Contemporary

250

94. *LES BORDS DE L'EURE, NORMANDIE*

Marshy shallows picked out with flowers fill the foreground, at the left a point of thin trees projects into the marshes, and the background is bordered by short woods. The sky shimmers from a confusion of light clouds.

250

Signed at lower right, G. Loiseau, 1901

Height, 24 inches; length, 32 inches

[See illustration]

5000

CLAUDE MONET

French: 1840—1926

E. S. Webster

95. *IN RURAL FRANCE*

5000.

A hillside declining to the left and forward displays its broad flank in subdued sunlight, the surface rough and irregular and marked by bushes and grasses. In the central middle distance is a group of farm buildings, and in front of them and extending forward toward the left are irregular lines of poplar trunks, one slender one exhibiting a tuft of foliage at its top. At the edge of the right foreground a fence projects into the picture, and near it are lying piles of rough sticks.

Signed at lower left, CLAUDE MONET, '85

Height, 25½ inches; length, 31¾ inches

Exhibited at the Boston Museum of Fine Arts

[See illustration]

No. 95. *IN RURAL FRANCE*
By MONET

No. 96. *L'ÎLE DE GROIX*
By MORET

HENRY MORET

French: XIX Century

400

96. *L'ÎLE DE GROIX—BATEAUX DE PÊCHE*

Island points project into the sea from the left foreground and from the right middle distance. Their surfaces are rough, and cut by hollows and shadows, while here and there over them may be seen grass of rich green. The water is blue, and gives off green reflections, under a mixed sky, and in the channel between the land masses appear several fishing boats, under sail.

450

Signed at lower left, HENRY MORET, 1903

Height, 25¾ inches; length, 31¾ inches

From Durand-Ruel

[See illustration]

CLAUDE MONET

French: 1840—1926

97. *FISHING BOATS AT ÊTRETAT*

A painting bought by Mr. FitzGerald directly from Monet, who with his usual reluctance to part with a canvas refused for a long time to let it go out of his studio. Mr. FitzGerald, however, was persistent, as he did not want another particle of paint put upon the canvas, and at last he was successful in obtaining the picture. A number of fishing boats with their sails taken down are lying on the sands, in an irregular line across the canvas, their bulk and characteristically heavy build giving a picturesqueness that is emphasized by their warm and quiet colors. Back of them the light blue sea is choppy, with the waves breaking into foam in the sunlight. A composition of strength and richness of quiet color, with the tang of the sea attendant upon it.

Signed at lower left, CLAUDE MONET

Height, 29 inches; length, 36½ inches

[See illustration]

No. 97. *FISHING BOATS AT ÊTRETAT*
By MONET

No. 98. *NATURE MORTE*
By D'ESPAGNAT

GEORGES D'ESPAGNAT

French: Contemporary

98. *NATURE MORTE* Durand-Ruel

325 -

On a table having a cover of large check pattern in white, cream and red, there is a display of fruit, some of it in dishes, vegetables, flowers and a large pottery jar. The jar has floral decoration and a plaque decorated with flowers hangs on the wall. The fruit includes peaches, grapes and apples, and the vegetables egg plant and squash. All are executed in strong and rich colors, and at one end of the table is a white overlay with red border.

Signed at upper left, G. D'E.

Height, 32¼ inches; length, 39¾ inches

From Durand-Ruel

[See illustration]

CHARLES HERBERT WOODBURY

American: 1864—

99. *FISHING OFF THE GRAND BANKS* A. Michael

240 -

A single alert fisherman is seen standing in his dory as it descends a huge wave, coming down toward the left. The dory is of a yellow-brownish hue and the clothing of the fisherman is but little lighter. The huge masses of the water and its heavy movement carry an impression of great and heedless power. The sky overhead is of a light greenish-blue overspread by a veil of white mist.

Signed at lower left, CHARLES H. WOODBURY

Height, 36 inches; length, 48 inches

PHILIP LITTLE

American: 1857—

H. C. Freeman

100. *SUNLIT SHORES, SHEEPSCOTE BAY*

A most vigorous and eloquent painting of a picturesque seacoast in summer, under bright sunlight from a mottled sky. In the foreground the coast is high and covered with flowers, a mound rising to a considerable height on the extreme right. Beyond a rambling channel white with reflections are numerous islands, small and low, in the distance.

260.

Signed at lower right, PHILIP LITTLE

Height, 36 inches; length, 48 inches

Exhibited at the Pennsylvania Academy of the Fine Arts, Philadelphia, One Hundred and Seventeenth Annual Exhibition

Exhibited at the Corcoran Art Gallery, Washington, 1921

[See illustration]

CHARLES HERBERT WOODBURY

American: 1864—

C. James

101. *SKETCH FOR GREEN WAVE*

Ocean waves of strength and power observed with all the keenness that a sketch inspires are rolling vigorously before the eye, with spindrift flying and white foam spreading. Above, an active sky seems in sympathy with the troubled sea.

90

Signed at lower right, CHARLES H. WOODBURY

Height, 48 inches; length, 72 inches

No. 100. *SUNLIT SHORES, SHEEPSCOTE BAY*
By LITTLE

No. 102. *PONT SUR LA SEINE À PARIS*
By THAULOW

FRITS THAULOW

Norwegian: 1842—1906

102. *PONT SUR LA SEINE À PARIS*

One of the old stone bridges of which four arches are shown crosses the stream from the right foreground, where the upper part of the structure disappears from the picture to the farther bank which it reaches toward the left of the canvas. On the bank near the bridge-end are slender trees rising before the business buildings of the streamside, and in front of them in the water are freight barges at anchor, the ends of them pointing at the bridge.

Signed at lower left, FRITS THAULOW

Height, 26 inches; length, 32 inches

[See illustration]

C. ARNOLD SLADE

American: 1888—

103. *ROCKS OFF THE COAST*

A blue sea moving in slow surges swirls about two rock masses that stand a few feet above the surface of the water, which is whitened as it breaks about them. Besides the movement of the sea the charm is in the rich colors of the rocks, which appear brown and purple, pink, gray and white under the lapping of the sea and the burning of the sun.

Signed at lower right, C. A. SLADE

Height, 32 inches; length, 40 inches

CHARLES HERBERT WOODBURY

American: 1864—

E. S. Webster

104. *PREPARING CAMOUFLAGE IN WARTIME*

130

A great four-funneled cruiser lies in the stream, broadside on to the observer, and headed to the right. She is daubed all over with red paint and the water of the foreground is ruffled with the red reflections.

Height, 29 inches; length, 36 inches

MAXIME MAUFRA

French: 1861—1918

105. *BATEAU À LA CÔTE MORGAT*

Brauchar Balls

40

In the foreground at the left a bit of a flat coast, where half a dozen men are standing idly in a group, near a point where a line comes ashore from a small but heavy boat with a single mast a few yards out. In the boat are two men. Farther out are high waves with white caps, and waves are dashing against the high rocky coast which projects from the left in the distance. The light over the water is bright, under a darkening sky.

Signed at lower left, MAUFRA, 1903

Height, 26 inches; length, 32 inches

From Durand-Ruel

E. H. BARNARD

American: Contemporary

106. *LANDSCAPE*

Wm Levy

40

A bland passage of rural landscape, exhibiting a surface of coarse grass in the foregeround, with small and bushy trees on the right in middle distance, and on the left a couple of cottages or barns also in the middle distance. In the left background the vista is bounded by a low green hill.

Signed at lower left, E. H. BARNARD

Height, 20 inches; length, 24 inches

CHARLES HERBERT WOODBURY

American: 1864—

107. *SNOW SCENE*

A massive hillside with peak at the left is covered with snow and reflects the light in different degrees. Scraggly trees shoot up through the snow here and there on the sides of the hill and at its top. Seen across the sloping flank on the right is a stretch of gray-blue sea in the distance.

Signed at lower right, CHAS. H. WOODBURY

Height, 29½ inches; length, 36½ inches

JULIAN ALDEN WEIR, P.N.A.

American: 1852—1919

108. *HARVEST*

A broad field is greenish-yellow after the harvest and two bundles of sheaves are standing in the background toward the left. Around the border of the field in the background are various trees standing detached and of different shapes and character. Toward the left in the background are barns.

Signed at lower right, J. ALDEN WEIR, 1887

Height, 22½ inches; length, 30 inches

EDWIN LORD WEEKS

American: 1849—1903

109. *ALGERIAN TRAVELERS* [Panel]

A bearded man on foot, an elderly man on a donkey, and a woman and her small boy mounted on a camel are making their way toward the left, driving their sheep before them. In the background is a creamy architectural ruin.

Signed at lower left, E. L. WEEKS, '73

Height, 17 inches; length, 23 inches

J. APPLETON BROWN

American: 1844—1902

J. Wood

110. *THE BROOK REFLECTIONS*

45/-

Sunshine dapples a country landscape and brings out the shadows of numerous trees which grow in fields through which runs a shining brook. In the centre of the foreground the brook is marked by the shadows of neighboring trees.

Signed at lower right, J. Appleton Brown

Height, 20 inches; length, 27 inches

CHARLES HERBERT WOODBURY

American: 1864—

J. P. Reimer

111. *MOUNT MONADNOCK, NEW HAMPSHIRE*

50/-

The massive mountain rises in the background, with peak near the right, its massive flanks snow covered and reflecting white in varying degree. Across the canvas, in the middle distance, runs a dense line of evergreens, while in the foreground on the right are other small trees and at the left of the foreground is a group of slender trees all but leafless.

Signed at lower right, Woodbury, '07

Height, 20 inches; length, 27 inches

J. APPLETON BROWN, N.A.

American: 1844—1902

H. C. White

112. *APPLE BLOSSOM TIME*

150/-

In the central foreground the head of a pond, with shores at right and left and filling the distance. At the head of the pond, at right and left, apple trees in blossom, the view being closed in the distance by other trees. The whole in sunlight.

Signed at lower right, J. Appleton Brown

Height, 18 inches; length, 24 inches

RICARDO CANALS

Spanish: Contemporary

113. *DANSEUSES ESPAGNOLES*

A tall young woman of full figure is most gracefully posed on a dancing floor and seems veritably to be in motion in the dance. She wears a blue waist and mantilla and a full white skirt and is poised on one foot, toward the left, with her upper body bent back and turned so that she faces the spectator. With left arm akimbo, her right arm is raised above her head. A seated dancer on the right leans forward and applauds her. Beyond this seated dancer sits a man, and in the background another young woman.

Signed at lower right, CANALS

Height, 33¼ *inches; width,* 28½ *inches*

GEORGE H. HALLOWELL

American: 1872—1926

114. *FOXES*

Two foxes are depicted sitting side by side on the snow, facing the observer. Their eyes are wide open and sparkle in the sun, which illumines brilliantly the snow covering the ground. They are near the top of a hill or ridge, and the snow lies only in patches on the trees behind them.

Signed at lower left, GEORGE H. HALLOWELL

Height, 25¼ *inches; length,* 30¼ *inches*

[END OF FIRST SESSION]

PAINTINGS AND POTTERIES OF THE COLLECTION IN THE FITZGERALD GALLERY, BROOKLINE, MASS.

GEORGE E. HOPKINS

American: Contemporary

115. *IN THE FIELDS* [Water Color]

On the left a group of buildings, with a fence extending to the right across the middle distance. Beyond the fence are low buildings and some trees, and more trees appear at the extreme left. Beside a narrow stream in the central foreground some ducks are wandering.

Signed at lower right, GEORGE E. HOPKINS, 1882

Height, 8½ inches; length, 12 inches

LOUIS RITTER

American: Contemporary

116. *LANDSCAPE* [Water Color]

On the left, trees and brush, growing on an irregular bank on the shore of a body of water. At the extreme left a house partly obscured by trees which are its neighbors. The whole in brilliant sunshine.

Signed at lower right, RITTER, '91

Height, 8½ inches; length, 12½ inches

S. JULIEN

Contemporary

117. *LADY OF THE SIXTEENTH CENTURY* [Water Color]

Full-length portrait of a young lady with dark hair and wearing a very small hat set high on her head. She sits facing the spectator with one foot resting on a cushion, showing a white shoe. She wears a very full gown of white satin, with long skirt and white lace collar and cuffs, and holds a book in her right hand.

Signed at lower right, S. JULIEN

Height, 14 inches; width, 10 inches

LOUIS EUGÈNE BOUDIN

French: 1824—1898

118. *BY THE RIVER* [Water Color]

On the right near the foreground the point of a dune comes down to the shore line of a blue bay whose smooth and lightly mottled surface occupies the greater part of the picture, punctuated in the right distance by a single white sail. All is in bright sunlight and in the sky are strata of white and grayish clouds.

Signed at lower right, E. B.

Height, 8½ inches; length, 11 inches

ARTHUR B. WILDER

American: Contemporary

119. *CORNER OF A VILLAGE IN WINTER* [Water Color]

Thick snow covers the ground and the house roofs, and is marked by the shadows of various constructions. At the left are a few trees; and at the right the corner of a building is in view. In the centre, in middle distance, stand various village houses.

Signed at lower left, ARTHUR B. WILDER, 1910

Height, 9½ inches; length, 13½ inches

A. CONTE [?]

Contemporary

120. *ZEELAND* [Water Color]

A broad choppy sea inlet enters from the left and dominates the scene. It is dotted with sailing craft and seagulls are flying overhead. At the right two fisherwomen standing on the shore, their backs turned upon the observer.

Signed at lower right, ARTH— CONTE

Height, 14 inches; length, 24 inches

ADRIANUS JOHANNES GROENEWEGEN

Dutch: Contemporary

121. *ON THE MEADOWS* [Water Color]

At the left a peasant girl watches a group of cows scattered about the pasture. Windmills and homesteads rise at the horizon.

Signed at lower left, H. J. GROENEWEGEN

Height, 13¼ inches; length, 20¼ inches

WILLIAM JOHN WHITTEMORE

American: 1860—

122. *EAST GLOUCESTER* [Water Color]

A quiet harbor of the foreground is filled with bright reflections, and near the centre a schooner at anchor lies athwart the line of vision. Across the background are the harbor buildings and a church, all in brilliant sunlight.

Signed at lower left, WM. J. WHITTEMORE, and at the lower right the title.

Height, 9½ inches; length, 18 inches

NELLIE LITTLEHALE MURPHY

[Mrs. H. Dudley Murphy]

American: 1867—

123. *PLUMA ROSA* [Water Color]

Bouquet naturalistically rendered with lanceolate and serrated leafage.

Signed at lower right, N. LITTLEHALE MURPHY

Height, 15½ inches; width, 21 inches

ANDREMASS [?]

124. *DUTCH STREET* [Water Color]

Low grimy buildings rise at either side of a straight, dreary, sparsely peopled street. A rain laden sky above.

Signed at lower right, ANDREMASS

Height, 16½ inches; width, 12 inches

NELLIE LITTLEHALE MURPHY

[Mrs. H. Dudley Murphy]

American: 1867—

125. *SPRING FLOWERS* [Water Color]

Upstanding branches with delicately tinted petals.

Signed at lower right, NELLIE LITTLEHALE MURPHY

Height, 21½ inches; width, 15 inches

SUSAN B. BRADLEY

American: 1851—

126. *LANDSCAPE* [Water Color]

A garden in winter, with a pond in the centre, and sundry trees scattered around. In the background a building group which includes a tall square tower. The atmosphere is bright and crisp.

Signed at lower left, SUSAN B. BRADLEY

Height, 9½ inches; length, 13 inches

JOHN WHORF

American: 1903—

127. *ROCKS IN WINTER* [Water Color]

Jagged rocks pile up irregularly athwart the view, sharing in the covering of snow which lies on the ground. Where the mantle of white is lacking the rocks are of many shades of color, and the whole landscape is brilliant in sunshine.

Signed at lower left, JOHN WHORF

Height, 9½ inches; length, 13½ inches

ALEXANDER ROBINSON

American: 1867—

128. *ITALIAN HARBOR SCENE* [Water Color]

The placid bay is dotted with sailing vessels, rowboats and other craft. In the distance the vague outline of large edifices upon the shore.

Signed at lower left, ALEXANDER ROBINSON, and dated 1916

Height, 19 inches; length, 22¼ inches

NELLIE LITTLEHALE MURPHY

[Mrs. H. Dudley Murphy]

American: 1867—

129. *CONGREJERA* [Water Color]

Upstanding branches of delicately tinted congrejera illumed by a warm light.

Signed at lower right, N. LITTLEHALE MURPHY

Height, 21 inches; width, 15 inches

JOHAN HENDRIK VAN MASTENBROCK

Dutch: 1875—

J. C. Willever

130. *ON THE RIVER* [Water Color]

55.

Many vessels are moored in the foreground upon the mirror-like still waters. Clothing is drying on lines and smoke curls from several chimneys. The city sky-line in the distance.

Signed at lower right, J. H. VAN MASTENBROCK, '99

Height, 12 inches; length, 14 inches

ARTHUR CLIFTON GOODWIN

American: 1866—

J. H. Andrews

131. *ESPLANADE, BOSTON* [Pastel]

25.

Women are resting on the public benches in the park, a group in front facing the left. Others with baby carriages come toward the spectator. At the left runs the river, and beyond it are seen buildings of the city.

Signed at lower left, A. C. GOODWIN, with title

Height, 13 inches; length, 19 inches

C. SERRET

Contemporary

Knauhaar Gallo.

132. *CHILDREN AT PLAY* [Pastel]

40.

Five boys and girls are playing quietly in a subdued daylight. Two are lying on the grass, with heads together, studying a wild flower in the foreground, while a third child near them extends his hand to an older girl whose back is toward the observer. She bends over to look at a flower plucked by another girl on the right, who completes the group.

Signed at lower right, C. SERRET

Height, 10 inches; length, 14 inches

ALEXANDER ROBINSON

American: 1867—

133. *FLORENCE, PONTE VECCHIA* [Water Color]

The stream fills the foreground, swirling along the bridge supports on the right, its surface marked by light reflections. The buildings on the bridge, of interesting architecture, are of rich colors which stand out in the sunshine, and people are seen within one of the arches. In the background the buildings are continued in transverse line.

Signed at lower right, ALEXANDER ROBINSON, with the title

Height, 18½ inches; length, 24¼ inches

H. J. VAN DER WEELE

Dutch: Contemporary

134. *ON THE MOORS* [Water Color]

Dune landscape; in the foreground a clumsy wagon drawn by a brown horse slowly approaches the observer plodding through deep sandy tracks.

Signed at lower left, H. J. V. D. WEELE

Height, 12¼ inches; length, 19 inches

E. NEWELL MARSHALL

Swiss: Contemporary

135. *PAROQUET AND PEACHES* [Water Color]

A red-headed and dappled paroquet perched upon a table is feasting on a peach lying in a large bowl of the luscious fruit. Some of the peaches have fallen out. In the background on the same table is a large bouquet of flowers rich in color.

Signed at lower left, E. NEWELL MARSHALL

Height, 13 inches; length, 19 inches

ARTHUR B. WILDER

American: Contemporary

136. *VILLAGE AT NIGHT* [Pastel]

35.

A village, European in aspect, lies at the centre of the composition, in a plain before a broad hill which forms the background. Snow covers the ground and roofs, and in the foreground banks high before some evergreen trees.

Signed at lower left, ARTHUR B. WILDER, 1912

Height, 18 inches; length, 24 inches

ANDRÉ DELPEY

French: Contemporary

137. *PORTRAIT OF AN OLD MAN* [Crayon]

40

Study for "Le Vieux." The old man is seated on a stool at a small square table with slender legs, and is seated with back three-quarters to the observer, and face to the left, seen a little less than in profile. He is having a drink and holds the glass in his left hand, his right hand supporting his chin.

Signed at lower left, ANDRÉ DELPEY, 1910

Height, 24 inches; width, 18 inches

ALEXANDER ROBINSON

American: 1867—

138. *GRAY MORNING, BAY OF NAPLES* [Water Color]

40.

Slowly retreating morning mists vaguely reveal the distant shore. In the foreground a sailing vessel and several rowboats manned with fisher folk.

Signed at lower left, ALEXANDER ROBINSON, Naples, 1905

Height, 18½ inches; length, 24¼ inches

ADRIANUS JOHANNES GROENEWEGEN

Dutch: Contemporary

139. *MILKING TIME* [Water Color]

In a field adjoining the farm, a group of cattle has been assembled, to be milked. In the middle distance a cluster of trees cut off the view.

Signed at lower right, A. J. GROENEWEGEN

Height, 19½ inches; width, 13¾ inches

FRANK WESTON BENSON, N.A.

American: 1862—

140. *DUCKS* [Water Color]

In the distance on the left the sea, and in the foreground shallows of a bay where ducks congregate. Nine of them are now swimming about, perking their heads in various directions.

Signed at lower left, F. W. BENSON, '22

Height, 13¼ inches; length, 19½ inches

JOHAN HENDRIK VAN MASTENBROCK

Dutch: 1875—

141. *VIEW OF DORDRECHT* [Water Color]

A narrow winding stream divides the town from the grassy bank in the foreground. Its well-known church tower rises majestically above the conglomeration of roofs of the surrounding houses.

Signed at lower left, J. H. VAN MASTENBROCK, '99

Height, 13¾ inches; length, 21¾ inches

FRANK WESTON BENSON, N.A.

American: 1862—

142. *POLING THE RAPIDS* [Water Color]

A sportsman in black trousers and a loose white shirt is at the strenous work of poling his canoe upstream, toward the right. The shore in the foreground is coarse and rough, the blue-green water is chopped and foamy, and the farther bank of the stream, in the background, is high and wooded.

Signed at lower left, F. W. BENSON

Height, 15½ inches; length, 19½ inches

[See illustration]

ALEXANDER ROBINSON

American: 1867—

143. *THE CLOISTER WALK* [Water Color]

A picturesque vista of a sun dappled pergola; along the parapet are vividly colored blossoms growing in gay profusion.

Signed at lower right, ALEXANDER ROBINSON, Italy 1909

Height, 18¾ inches; length, 24½ inches

W. DODGE MACKNIGHT

American: 1860—

144. *DOWN THE CAPE* [Water Color]

One of the great cliffs of Cape Cod, over the top of which is seen in the background the sea and in the foreground the surf breaks against the shore. The cliff masses before the eye, patched meagerly with verdure on its hither flank. On the crown at the right various sparse vegetation adds touches of green, and russet colors also appear.

Signed at lower left, DODGE MACKNIGHT

Height, 14¾ inches; length, 21¾ inches

[See illustration]

No. 142. *POLING THE RAPIDS by* BENSON

No. 144. *DOWN THE CAPE by* MACKNIGHT

PAUL JOSEPH CONSTANTIN GABRIEL

Dutch: 1828—1903

145. *DUTCH WINDMILL* [Water Color]

Sombre, partly submerged marshland reaches beyond view. In the middle distance a windmill and adjacent farm buildings clearly outlined against a gray colorless sky.

Signed at lower right, J. GABRIEL

Height, 13 inches; length, 20 inches

ADRIANUS JOHANNES GROENEWEGEN

Dutch: Contemporary

146. *PLOUGHING* [Water Color]

In the foreground a plough drawn by two weary horses cuts deep furrows into the dark brown soil. Vast pastures stretch beyond.

Signed at lower left, A. J. GROENEWEGEN

Height, 13¾ inches; length, 20½ inches

WILLIAM JAMES

American: Contemporary

147. *PINE TREES IN SUNLIGHT* [Water Color]

Sunshine illumines brightly a line of pine trees which crosses the landscape in middle distance, on the crest of a low ridge bordering a foreground lake.

Signed at lower left, WILLIAM JAMES, 1922

Height, 13½ inches; length, 19½ inches

PHILIP LITTLE

American: 1857—

148. *AFTER A SOUTHEAST BREEZE* [Water Color]

The waters of a bay are well tumbled up, and with active waves well whitened by foam are in active motion, some half-submerged rocks appearing in the foreground. In the background are low hills at either side of a water passage, and near it is a schooner under jib and mainsail, headed toward the left.

Signed at lower left, PHILIP LITTLE

Height, 14 inches; length, 19½ inches

ALEXANDER ROBINSON

American: 1867—

149. *STEPS OF AN OLD PALACE, VENICE* [Water Color]

In the foreground the canal, at the right the façade of a palace, in front of which a gondola is moored. A gondolier is assisting a lady and child to embark.

Signed at lower right, ALEXANDER ROBINSON, Venice 1905

Height, 19½ inches; length, 25¼ inches

K. MITSUTARI

Japanese: Contemporary

150. *MOTHER AND CHILD* [Water Color]

Portrait at full length of a young Japanese mother standing facing the right, with head turned to look at the spectator. She carries her chubby faced infant on her back and holds a parasol over her shoulder. Beyond her is another Japanese woman, also in kimono, walking away from the observer.

Signed at lower left, K. MITSUTARI

Height, 19½ inches; width, 13 inches

JOHN WHORF

American: 1903—

151. *LANDSCAPE* [Water Color]

Buildings partly dilapidated appear in the central middle distance, extending from the right. They reflect brilliant sunshine and are partly in shadow. In front of them, in the central ground, and also at the left, are bunches of green trees.

Signed at lower left, JOHN WHORF

Height, 14 inches; length, 20 inches

VLADIMIR PAVLOWSKY

Polish: Contemporary

152. *BOLD HEAD CLIFF* [Water Color]

The great high and colorful cliff rises on the left, in chromatic majesty, with broken rocks shelving at its foot. In the foreground a low and irregular shelf lying in the sunlight connects with a higher rock on the right. In the centre two persons are standing on it. The sea, which fills the distance, puts in in the central foreground and exhibits slowly moving wavelets tipped with white reflections.

Signed at lower left, VLADIMIR PAVLOWSKY

Height, 14¾ inches; length, 20½ inches

W. DODGE MACKNIGHT

American: 1860—

153. *A WINTER TRAMP* [Water Color]

A young woman, wearing a small flat hat and wrapped for cold weather, is seen in half-figure in the left foreground and facing the right, out for a walk in the snow. The ground is covered with snow, and the trees around. Behind the pedestrian is a wooden fance.

Signed at lower left, DODGE MACKNIGHT

Height, 14¾ inches; length, 21¾ inches

W. DODGE MACKNIGHT

American: 1860—

154 *"DOWN THE CAPE"* [Water Color]

A phrase which in Boston indicates only one cape—Cape Cod. It is the season of color, and the trees and shrubbery are gorgeous in autumn hues. The foreground is occupied by a body of water, with trees still green on its border in the right foreground, and across the farther shore in the background extends a line of trees whose foliage is rich in reds of varying tone. Their colorful reflections enliven the foreground water.

Signed at lower left, DODGE MACKNIGHT

Height, 15¼ inches; length, 21¾ inches

CHARLES HERBERT WOODBURY

American: 1864—

155. *THE BATHING BEACH* [Water Color]

In the distance the sea is blue, and separated from the foreground by low dunes, which tilt forward, evidently to the bathing precincts. The broad and irregular dunes are crowded with bathers, who sit around in groups, sunning themselves.

Signed at lower right, CHARLES H. WOODBURY

Height, 16¼ inches; length, 22½ inches

FRANK WESTON BENSON, N.A.

American: 1862—

155A. *WILD DUCKS* [Water Color]

A covey on the wing, flying to the left in trailing lines above a greenish blue sea, lashed into a burst of white spray in the foreground;

[*Continued*

No. 155A. *Concluded*

the horizon is filled with yellow light, darkened above with purplish cloud.

Signed at lower left, F. W. BENSON, '24

Height, 14½ inches; length, 21½ inches

JANE PETERSON

American: Contemporary

156. *IN BRITTANY* [Water Color]

In bright colors and brilliant sunshine a crowd of people are gathered in the foreground near a church, one of them holding up a parasol. There is a celebration on, and on the green grass are spread various coverings.

Signed at lower left, JANE PETERSON

Height, 18 inches; length, 24 inches

CHILDE HASSAM, N.A.

American: 1859—

157. *VILLAGE SQUARE* [Pastel]

A spring picture in greens, depicting a spacious square or park in a generous village. Buildings are seen indistinctly in the background and a fence is on the right. In the middleground at left stand two young ladies, arm in arm. The park is dotted with trees, mainly large ones, and the ground is dappled with sunshine and shadow.

Signed at the lower left, CHILDE HASSAM.

Height, 19½ inches; length, 23½ inches

F. E. WRIGHT

American: 1849—

J. C. Willever

35

35.

158. *COASTAL WATERS* [Water Color]

An inlet and a small harbor is observed in a quiet daylight which reflects some shadows forward on a transverse stretch of water. In the middle distance a schooner is tied up at a point of land which projects from the left and supports some small waterfront frame buildings.

Signed at the lower right, F. E. WRIGHT

Height, 13¾ inches; length, 18½ inches

125

JOHN WHORF

American: 1903—

E. S. Webster

159. *AN EASTERN PORT* [Water Color]

125

Heavy working boats are clustered on shore after the tide has gone out, their sails partly up, drying in sunshine and a gentle breeze. Beyond them on the left a building is seen and on the right the way is open to the sea, whose shallows near the shore are a deep blue and broken by sunlight reflections. Gulls are circling overhead. On and about the boats are figures of sailormen, and a woman stands in the foreground, back to the spectator, looking on at the scene.

Signed at lower left, JOHN WHORF

Height, 21½ inches; length, 28½ inches

F. WAGNER

Amrican: Contemporary

30

160. *SUNSET*

A clouded sky is darkening, a streak of dull red appearing along the horizon. In the middleground low trees are silhouetted against it, the landscape this side of them showing that it is grass-covered, in the lessening light. In the foreground the border of a stream.

Signed at lower right, F. WAGNER

Height, 9¼ inches; length, 12½ inches

45

PAUL LOUIS NARCISSE GROLLERON

French: 1848—1901

161. *FRENCH SOLDIER* [Panel]

Seated on the grass in an irregular and high field a French Infantryman fully accoutred is taking his ease under his load, which is packed on his shoulders. His musket lies across his knees and he grasps it loosely. He wears a very slight moustache and looks placidly at the spectator.

45

Signed at lower left, P. GROLLERON

Height, 9¼ inches; length, 13 inches

JOHN B. JOHNSTON

American: Contemporary

162. *SUNSET AT QUINCY*

Clouds, reddened at sunset, hang above the horizon over a land of undulating surface, green and marked by a rude transverse fence. In the foreground the sunshine tinges a pool with pink.

Signed at lower left, JOHN B. JOHNSTON

Height, 9¾ inches; length, 13½ inches

CHARLES HERBERT WOODBURY

American: 1864—

163. *THE BREAKER* [Academy Board]

A huge sea wave caught at the moment of its breaking, the crest just to left of centre and the spindrift blowing toward the right. The sea is in heavy motion around it, and the foam makes almost a wall across the sky, only a little of which appears.

Signed at lower right, CHARLES H. WOODBURY

Height, 10 inches; length, 14 inches

C. E. L. GREEN

American: Contemporary

164. *EAST SAUGUS, MASSACHUSETTS*

Waterfront buildings form a group upon which the eye looks from the landward side and at the left the land rises higher and trees are seen behind the most conspicuous of the working buildings. In the centre of the foreground a woman wearing a cap and carrying a load on her back walks away from the spectator toward the water.

Signed at lower right, C. E. L. GREEN

Height, 10 inches; length, 14 inches

CHARLES HERBERT WOODBURY

American: 1864—

165. *AMONG THE HILLS* [Academy Board]

Hills to right, hills to left, hills in front of you, in continuous series on either hand. Small transverse valleys are between them, and the chief valley winds more or less along the left, from foreground to distance.

Signed at lower right, CHARLES H. WOODBURY

Height, 11¾ inches; length, 17 inches

G. C. MEYERS

American: Contemporary

166. *SPRING MORNING*

Luminaristic impression of landscape bathed in spring sunlight; in the middle distance a pool of evanescent water; in the background a coppice in full leafage. Under a lavender tinted sky.

Signed at lower left, G. C. MEYERS

Height, 13¼ inches; length, 14½ inches

P. CAMUS

Contemporary

167. *LOW TIDE*

The eye looks down the head of a coastal harbor when the tide is out. A bit of a mound in the foreground at the left and a similar one in middle distance on the right mark its boundaries. The surface of the harbor bottom is rough and irregular, with puddles of water and bits of vegetation. In the foreground is a sloop propped up at either side, a small boat lying at her bow, and other sloops lying behind her, canted over in either direction.

Signed at lower right, P. CAMUS, 1900

Height, 12¾ inches; length, 18 inches

JOHN HENRY TWACHTMAN

American: 1853—1902

168. *HARVEST SCENE* [Panel]

A composition presenting as the conspicuous objects of interest a group of five French poplar trees, in central middle distance, while beyond them at the left is low dark wood. In the middle distance some figures are seen, near a growth of brush, and occasional obstacles dot the foreground.

Signed at lower right, J. H. TWACHTMAN

Height, 12 inches; length, 16 inches

[See illustration]

FRITS THAULOW

Norwegian: 1847—1906

169. *NORWAY*

The painter got one of his favorite views of water, running water, in a broad stream which occupies the greater part of the canvas. Its surface is engagingly dappled with light reflections and a hint of colorful shadow from a neighboring building. Along the left and in the background are lines of red brick buildings, a long and narrow footbridge leading along the line of them and in the left foreground crossing the sream, which has a turn to the left.

Signed at lower left, FRITS THAULOW

Height, 25½ inches; length, 33½ inches

[See illustration]

No. 168. *HARVEST SCENE by* TWACHTMAN

No. 169. *NORWAY by* THAULOW

LOUIS RITTER

American: Contemporary

170. *LA MAISON ROUGE, BEAULIEU*

The Maison Rouge is an inn where the artist stayed, and appears in the middle distance on the left, another buiding standing in the same line on the right. The foreground is a grass plot, green in sunshine. The figure of a woman is seen standing in the path in front of the red house, and midway of the foreground toward the right is a transverse line of four pollarded trees.

Signed at lower left, with title, RITTER, 1886

Height, 13¾ inches; length, 18 inches

C. E. L. GREEN

American: Contemporary

171. *LANDSCAPE*

Projecting from the right a low grass covered bluff comes into the picture, in front of it an unturfed field which extends on the left to the distance. At the end of the bluff a tree with foliage in the brown of autumn, and a few other short trees visible.

Signed at lower right, C. E. L. GREEN

Height, 13 inches; length, 18½ inches

S. V. E. LÉPINE

French: 1836—1892

300

172. *LA MARNE, PRÈS CHARENTON* Knoedler Galls

The river curves into view in the middle distance, broadening out to occupy most of the foreground, and on the right is whitened by sunshine. In the foreground are two men in a punt, one of them standing. The banks of the stream are richly wooded, and on the farther shore near the centre of the picture buildings are seen.

300

Signed at lower right, LÉPINE

Height, 15¼ inches; length, 22 inches

From Durand-Ruel

LOUIS EUGÈNE BOUDIN

French: 1824—1898 Milch Galls

173. *UN COIN DU DOCK FLOTTANT, HAVRE* [Panel]

425

A narrow corner of a harbor is displayed with many vessels in evidence on either side and at the farther end. On the left the floating dock appears, with a vessel in it, and off the end of it is seen a small boat with men passengers. The sky is a light gray and the harbor is filled with shadows of the numerous vessels and neighboring structures.

Signed at lower left, E. BOUDIN, '89

Height, 14½ inches; length, 18 inches

[See illustration]

No. 173. *UN COIN DU DOCK FLOTTANT, HAVRE*
By BOUDIN

MAXIME MAUFRA

French: 1861—1918

174. *AVANT LE PORT DU PALAIS, LE MATIN; BELLE ÎLE EN MER*

From the distance the sea puts in to a protected foreground harbor, the jetties at right and left in middle distance protected by lighthouses. Within the harbor are sundry sailing craft at anchor, and outside are seen a few others. In the foreground a shore boat puts out with passengers through the choppy blue water sparkling with white reflections.

Signed at lower right, MAUFRA, 1912

Height, 16 inches; length, 22 inches

JOSÉ WEISZ

French: Contemporary

175. *LANDSCAPE*

Beyond a grassy foreground of wild growth a narrow stream wanders from the right middle distance to the left distace. On the farther side are bushy trees short and tall, the shadow of one being reflected on the water, in the direction of the spectator. Clouds obscure the higher sky, the sunshine emerging under them.

Signed at lower right, JOSÉ WEISZ

Height, 18 inches; width, 13 inches

LOUIS EUGÈNE BOUDIN

French: 1824—1898

176. *CITY STREET* [Panel]

The narrow street of a French city is pictured in the foreground, between its converging lines a horse and carriage and various pedestrians, among them two nuns. In the background a gray cathedral rises in majesty and seems to command the scene.

Signed at lower right, E. Boudin, '96

Height, 18 *inches; width,* 14½ *inches*

[See illustration]

No. 176. *CITY STREET*
By BOUDIN

No. 177. *LA CORYPHÉE*
By DEGAS

HILAIRE GERMAIN EDGAR DEGAS

French: 1834—1917

110

177. *LA CORYPHÉE*

Fennil Galls

Full-length portrait of a dancer poised on the toes of her left foot, with the right leg extended at greater than a right angle and her right arm extended parallel to it, while her left arm is equally extended. She is in bare arms and semi-transparent skirts.

Signed at upper right, DEGAS, À M. HEYMAN

Height, 13 *inches; width,* 9¾ *inches*

[See illustration]

LOUIS EUGÈNE BOUDIN

French: 1824—1898

178. *TROUVILLE*

Durand-Ruel

450

450.

Not the fashionable watering-place section but a portion of the village extending along the shore line in the middle distance, exposing a sea wall at which a small sailboat is moored, toward the right, and at the centre an important building whose shadow darkens the water in front of it. At right in middle distance is a tower.

Signed at lower right, E. Boudin, '89

Height, 18¼ inches; length, 25½ inches

[See illustration]

No. 178. *TROUVILLE*
By BOUDIN

No. 179. *ISLE OF SHOALS*
By HASSAM

CHILDE HASSAM, N.A.

American: 1859—

179. *ISLE OF SHOALS*

A narrow point of land puts out from the right, in the middle distance from a white shore, only a bit of which is in the picture. On the point are bath houses, and steps leading down to the sea. Figures of young women in swimming costume are seen on a platform beside the bath houses, and in rowboats in the foreground are other figures. Beyond the point are sailboats and small boats at anchor.

Signed at lower left, CHILDE HASSAM

Height, 22 inches; width, 18 inches

[See illustration]

HENRY MORET

French: XIX Century

180. *GROIX, BATEAUX DE PÊCHE* Durand-Ruel

350.

350.

An arm of a blue sea indents the land on the left, in the middle distance, the land in the foreground low and rough and that in the distance higher and also rough, and the whole in a bright sunlight. Light clouds almost obscure a blue sky. In the middle distance a group of sailboats are lying, and hooded barges, all colorful, as is the visible land.

Signed at lower left, HENRY MORET, 1902

Height, 19¾ inches; length, 24 inches

From Durand-Ruel

[See illustration]

No. 180. *GROIX, BATEAUX DE PÊCHE*
By MORET

ANOTHER VIEW OF THE COLLECTION IN THE FITZGERALD GALLERY AT BROOKLINE, MASS.

550

MAXIME MAUFRA

French: 1861—1918

181. *PAYSAGE DE PRINTEMPS, LAVARDIN* Dr Beckman

550.

The eye looks across lowlands and a stream to a bridge in the middle distance, beyond which rise some slender trees in early foliage, a thick green tree appearing behind them near the centre. On the right in the middle distance some tall and slender leafless trunks are standing near the water and in front of a white house with a red roof.

Signed at lower right, MAUFRA, 1907

Height, 20 inches; length, 26 inches

350

RICARDO CANALS

Spanish: Contemporary

182. *CIGARIÈRES À SEVILLE* Kraushaar Galls.

350.

Women cigar makers in large number are seated at their work at long tables in a great factory of Spain, which appears to be a part of an old palace. They are on opposite sides of long tables in a palatial corridor, or a corridor which may have belonged to an old ecclesiastical building. The women seem contented at their work and one of them looks up smiling. Their costumes are of light and bright colors, with a generous use of red.

Signed at lower right, R. CANALS

Height, 22¼ inches; length, 26 inches

From Durand-Ruel

MAXIME MAUFRA

French: 1861—1918

183. *LE PONT DE MORET SUR LOING*

The flat bridge at Moret with its numerous arches crosses from left to right in the middle distance dense green trees and some buildings appearing behind it. From the bridge the farther bank of the river, running forward, supports some city buildings, and the nearer bank at the left supports some thick trees clad in fresh green foliage.

Signed at lower right, MAUFRA, 1907

Height, 20 inches; length, 25½ inches

MAXIME MAUFRA

French: 1861—1918

184. *ST. JEAN DU DROIGHT, FINISTÈRE*

At left of centre and in the middle distance a Gothic church rises among some trees, which screen its lower section and extend to the left hand limits of the canvas. To the right are other buildings, of lower stature, some of them in the foreground. The left of the foreground is occupied by a reaped field, near the centre of which a harvester stands in working clothes. The lightly clouded sky is bright with sunshine, which the pleasant earth reflects.

Signed at lower right, MAUFRA

Height, 25¾ inches; length, 31 inches

From Durand-Ruel

[See illustration]

No. 184. *ST. JEAN DU DROIGHT, FINISTÈRE*
By MAUFRA

No. 185. *COTEAU DU CHAPOUVAL*
By LOISEAU

GUSTAVE LOISEAU

French: Contemporary

185. *COTEAU DU CHAPOUVAL*

The hill and neighboring landscape in bright sunshine, the hill rising high in the background and falling away to the right and forward. It is covered with grass and trees with colors shifting in the sunshine. In the central middle distance is a large white house and on the right are smaller houses, all with pointed roofs. In the grassy plain of the foreground are a few short trees, and a man standing beside one of them looks toward the spectator.

Signed at lower left, G. LOISEAU

Height, 21½ inches; length, 26 inches

Exhibited at the Boston Museum of Fine Arts

[See illustration]

PIERRE AUGUSTE RENOIR

French: 1841—1919

9500 vu

Howard Young

186. *NATURE MORTE*

A luscious melon of golden hue lies on a richly decorated plate, toward the right, and back of it toward the left are twin dishes with blue decoration and containing green figs. The table cover is of soft white material and the background is of golden, greenish and tan tones.

Signed at lower left, RENOIR

Height, 21½ inches; length, 25½ inches

From Durand-Ruel

Exhibited at the Boston Museum of Fine Arts

[See illustration]

9500.

No. 186. *NATURE MORTE*
By RENOIR

No. 187. *MME. MONET AND CHILD*
By MONET

CLAUDE MONET

French: 1840—1926

187. *MME. MONET AND CHILD*

A portrait of the artist's first wife. She is seated outdoors on a grassy bank, and faces the right, three-quarters front. At her feet the child sits on the sandy ground, facing the spectator and looking very wisely and solemnly at an open picture book in its lap. In front of the child and near the mother's foot is a toy horse. The mother, a young woman of pleasant features, is busily at work sewing upon a white garment lying in her lap. She is clad in a striped gown of bluish tone intermingled with white and wears a white scarf at the throat. At her back the whole picture is enlivened by a bank of flowers extending all the way across it and blossoming in pink, red and white against the green.

Signed at lower left, CLAUDE MONET, '75

Height, 22 inches; length, 25¾ inches

Shown at the Copley Society's Exhibition of Portraits by Living Painters, Boston, 1914

[See illustration]

CLAUDE MONET

French: 1840—1926

3200

3200

Durand Ruel

188. *FALAISE PRÈS POURVILLE*

The great cliffs on the French side of the Channel are pictured in all their majesty and in the brilliant atmosphere of a fair day. The chalky masses project from the left into the water, which is of bright emerald hue and shows only in small space, the attention of painter and spectator being concentrated upon the huge masses of the cliffs. The herbage on the tops of the cliffs is engoldened by sunshine, as is the grass at their foot, while the face, toward the water, is an expanse of confused and mingled colors.

Signed at lower left, CLAUDE MONET, '82

Height, 22¼ inches; length, 32½ inches

Exhibited at the Boston Museum of Fine Arts

[See illustration]

No. 188. *FALAISE PRES POURVILLE*
By MONET

No. 189. *GLAÇONS SUR L'OISE*
By LOISEAU

GUSTAVE LOISEAU

French: Contemporary

189. *GLAÇONS SUR L'OISE*

Ice floating on the river, in huge slabs, glistens with the reflected light of an invisible sun, and takes the shadows of trees which grow on the bank in the middle-ground at the left. The air is thick with moisture which toward the background seems to be congealing. The trees in the left middleground contribute quiet color to the scene.

Signed at lower right, G. Loiseau, 1908

Height, 23¾ inches; length, 32 inches

[See illustration]

CLAUDE MONET

French: 1840—1926

Gr. Kroedler & Co.

$100

$100

190. *THE HILLS OF VÉTHEUIL ON THE SEINE*

In the foreground the shallow border of a stream, obscured at the left by the vigorous branches of a young tree, the bosom of the stream exposing a mass of reflections from buildings in the background. These buildings extend along the background hillside, in the semblance of a rambling village, and dot a hillside at the left, over which the towers of other buildings peer. The sunlight is bright over the landscape and the sky is massed with clouds of light and quiet colors.

Signed at lower right, CLAUDE MONET, 1880

Height, 23½ inches; length, 39 inches

Exhibited at the Boston Musuem of Fine Arts

[See illustration]

Isaac S. Payson

No. 190. *THE HILLS OF VÉTHEUIL*
By MONET

No. 191. *PEASANTS IN THE FIELD*
By PISSARRO

CAMILLE PISSARRO

French: 1830—1903

3000

191. *PEASANTS IN THE FIELD*

A "Pointilliste" painting. In a field of flowery aspect a peasant is digging, facing the left, three-quarters front. At left of him a peasant woman holding a basket stands looking at him. In the middleground at the right a child is seated, and back of her a horse and cart with driver is approaching. The field extends to the distance and is bordered by others, and a few low trees are seen.

Signed at lower right, C. PISSARRO, 1890

Height, 25½ inches; length, 31½ inches

From Boussod, Valadon & Company

Reproduced in Théodore Duret's "Histoire des Peintres Impressionistes"

[See illustration]

GUSTAVE LOISEAU

French: Contemporary

A. Michael

192. *PEUPLIERS AU VENDREUIL, EURE*

400.

400

Sunlight reflected from a bright sky on a fair day illumines a line of poplars which extends from the foreground on the right rearward toward the left. Wild grass grows all around the trees, part of it under the influence of the scant foliage's pale shadow and part of it sharing in the reflected sunshine. The trees in the foreground wear an aspect of majesty, while others merge together.

Signed at lower left, G. LOISEAU, 1901

Height, 25½ inches; length, 31¾ inches

From Durand-Ruel

[See illustration]

400

MAXIME MAUFRA

French: 1861—1918

Durand-Ruel

193. *LE DÉPART DU PILOTE—LE SOIR*

400.

In the middle of a channel in a harbor mouth a pilot boat under sail is seen headed out to sea, at the end of day. Tinges of red appear in the clouds, and the shadows which are cast on the water by small sailboats and two rowboats with passengers merely emphasize the departing day. Projections of a rocky shore are seen on the right, while on the left the rocky land is irregular and traversed by paths, above which the uplands support rich green vegetation.

Signed at lower right, MAUFRA, 1900

Height, 25½ inches; length, 32 inches

From Durand-Ruel

No. 192. *PEUPLIERS AU VENDREUIL, EURE*
By LOISEAU

No. 194, *LE SÉMAPHORE, CÔTE DU FINISTÈRE,* 1909
By MORET

HENRY MORET

French: XIX Century

194. *LE SÉMAPHORE, CÔTE DU FINISTÈRE,* 1909

A sandy coast of low hills fills the greater part of the canvas, the land supporting green grass which grows scatteringly and is mingled with patches of yellow. At the top of the hill, on the left, is a low coastal building and near it stands a semaphore signal. On the right in the distance is a glimpse of the green sea. Toiling across the foreground and up the hill is a working team of a pair of oxen led by a helpful horse and drawing a wagonload of seaweed. Men are assisting at the labor, walking beside the cart, and two women follow it.

Signed at lower left, HENRY MORET, '09

Height, 25¾ *inches; length,* 36 *inches*

[See illustration]

CLAUDE MONET

French: 1840—1926

Victor Harris

5300

195. *GROTTE DE PORT DOMOIS, BELLE ÎLE*

Ruffled waters of a bay are in constant motion; in the foreground and extending back toward the left along a high and irregular shore. The water is a mottled grayish-green, whitened by the ripples along the shoreline. The shore presents a number of high bluffs of irregular contour and the light is that of a grayish day.

Signed at lower left, CLAUDE MONET, '86

Height, 26 inches; length, 32¼ inches

From Durand-Ruel
From the Cyrus J. Lawrence Collection, New York, 1910
Exhibited at the Boston Museum of Fine Arts

[See illustration]

Milliken Sale, N.Y. 2/14, 1902 #15 Rep.
C. J. Lawrence Sale 1910 #70 sold to Mrs. Van Rensselaer #3050.

P-B 5/19/66 #25 Rep in Col.

No. 195. *GROTTE DE PORT DOMOIS*
By MONET

No. 196. *SPRING AT EPTE*
By MONET

CLAUDE MONET

French: 1840—1926

196. *SPRING AT EPTE*

The silent joyousness of outdoors in springtime is here, in full color. Nature is smiling. The atmosphere is bland. The edge of a stream ripples across the foreground, and passes reflections of neighboring trees. Two of them, not yet in foliage, are at the extreme left of the picture, and a line of slender trees extends along the background. The air is balmy and the light subdued, a little color appearing in the sky at the left.

Signed at lower right, CLAUDE MONET

Height, 26 inches; length, 36½ inches

[See illustration]

JOHN SINGER SARGENT, N.A., R.A.

American: 1856—1925

6000

197. *THE CONFESSION* A. Rudert, agt

6000.

A notable picture with the compelling charm of Sargent's work, notably in the surfaces. The composition presents a church interior of the Old World, with a Crucifix hanging on the wall, which has a creamy white surface save where the shadows tan it. At the foot of the Crucifix the priest in light robes stands, bowing over to keep his head behind the screen. The spectator sees him in side view. The pentitent, a woman in plain robes, has her back to the observer as she faces the screen.

Signed at the upper right, JOHN S. SARGENT, 1914

Height, 28 inches; width, 22 inches

Note: This canvas, with one hanging in the Metropolitan Museum of Art, was painted by Sargent while he was interned in the Tyrol at the outbreak of the war. In Mr. FitzGerald's collection is a personal letter from Sargent speaking of his internment and his work in painting during that time.

Exhibited at the Sargent Memorial Exhibition in the Metropolitan Museum, New York

Exhibited at the Boston Museum of Fine Arts

Exhibited at the Founders' Exhibition, Grand Central Galleries, New York, 1925

M.K. & Co. #15200. sold to Bayley 1922 nexx-

[See illustration] bought from Capt. Boyd 1921. £750.

No. 197. *THE CONFESSION*
By SARGENT

No. 198. *LE REPOS SUR LA TERRACE*
By ANDRE

ALBERT ANDRÉ

French: 1867—

1250

Dr Beckman

198. *LE REPOS SUR LA TERRACE*

1250

A painting of Renoir, taking his ease on a comfortable terrace, with companions seated and standing near him, executed by André at Cagne. Renoir is seated in an open arm-chair and is seen in profile to the right, left hand raised as in a gesture of speaking. Opposite him at right are his three companions, a man leaning against a tree, smoking, and two women. All have their hats on. In the foreground, between them, is a refreshment table. Flowers are in blossom behind Renoir, and in the background is a residence and garden and a low hill.

Signed at lower right, ALBERT ANDRÉ, '05

Height, 26 inches; length, 36½ inches

Exhibited at the Museum of Fine Arts, Boston

[See illustration]

LOUIS EUGÈNE BOUDIN

French: 1824—1898

John Kingling

199. *DUNKERQUE, VUE DE LA VIEILLE ÉGLISE*

225

The picturesque tower is seen across the main body of the church, in the middle distance, with extensions of the buildings on the right, merging with buildings of the town. On the left are cottages, and before the line of buildings are boats at the farther shore line, observed across the river which forms the foreground. In the right foreground boys are seen standing on a circular construction in the river.

Signed at lower right, E. BOUDIN

Height, 16 inches; length, 21½ inches

RICARDO CANALS

Spanish: Contemporary

Kraushaar Galls.

200. *LA CHUTE DU PICADOR*

375.

375

The bull ring of an amphitheatre crowded with spectators is displayed with all the colorfulness of the costumes of the gay merrymakers, who are all intent on watching the ring save one Spanish beauty seated in the foreground, who turns to look at the observer. Near at hand in the ring a bull is goring the horse of a fallen picador with attendants crowding around, and off to the right an attendant seeks to raise to its feet another fallen horse.

Signed at lower left, R. Canals

Height, 29 inches; length, 36½ inches

From Durand-Ruel

[See illustration]

Kraushaar Sale 4/9, 10/1947
No 72. $275
PB. 9/18/1968, No 94.

CHARLES HERBERT WOODBURY

American: 1864—

J. H. Andrews

201. *CLIFFS AT OGUNQUIT*

75.

The broad and uneven flank of a great cliff is presented to view, with snow resting in the hollows and the exposed surfaces black and reddish-brown in aspect. Looking over the decline of the cliff toward the left the eye sees an expanse of placid ocean.

Signed at lower right, Charles H. Woodbury

Height, 36½ inches; length, 48 inches

No. 200. *LA CHUTE DU PICADOR*
By CANALS

No. 203. *SARDINE FISHING VILLAGE*
By MAUFRA

C. ARNOLD SLADE

American: 1888—

202. *A GAME OF CARDS*

Eight Algerians are depicted, five of them standing facing the observer and looking on at a card game which is being played by two more who are seated on the floor, where another seated man also watches them. All wear the burnoose, six of the garments white, the other two green. The card hands are exposed, and one of the players is smiling, while the other looks most serious.

Signed at lower left, C. A. SLADE

Height, 58 inches; width, 45 inches

MAXIME MAUFRA

French: 1861—1918

203. *SARDINE FISHING VILLAGE, BRITTANY*

The village rambles round the head of a narrow bay which puts in from the right, occupying the middle distance of the canvas. Its blue surface is ruffled with lighter patches. Hills rise high above the water all around, and in the foreground a wide road winds down to the sea. Village cottages in picturesque array are variously grouped on the sidehills, and a few trees are in evidence. The light sky is patched with puffs of white cloud with reddish tinges.

Signed at lower right, MAUFRA, 1903

Height, 46 inches; length, 72 inches

From Durand-Ruel

[See illustration]

CHARLES HERBERT WOODBURY

American: 1864—

S. Sprague

204. *WINTER LANDSCAPE*

150.

The eye looks upon a broad hillside covered with snow, the foreground supporting a number of graceful trees scattered about it. More trees appear in the middleground, and high in the background numerous houses crown the hill.

Signed at lower left, CHARLES H. WOODBURY

Height, 29 inches; length, 36 inches

GEORGE H. HALLOWELL

American: 1872—1926

Ferargil Galls.

205. *WINTER*

220

Desolation is pictured. In a mountainous region one looks across a ridge deep with snow, and across a valley next it where the dark green tops of pine trees show above the nearer ridge, to a second ridge beyond. On the crown of the first ridge straight before the eye grow two huge trees only a few feet of whose trunks appear in the picture.

Signed at lower right, GEORGE H. HALLOWELL

Height, 26¼ inches; width, 19½ inches

THEODORE WENDEL

American: 1859—

Wm. Levy

206. *NEW ENGLAND WINTER SCENE*

120

A winter scene at Essex, Massachusetts. A winding road curves from the right foreground to the left middle distance, around a portion of a field which discloses strands of yellowish vegetation rising through its covering of snow. On the farther side of the road are houses with red brick chimneys, and slender trees, the roofs and the trees all sprinkled with snow.

Signed at lower right, THEODORE WENDEL

Height, 26 inches; length, 29 inches

[See illustration]

No. 206. *NEW ENGLAND WINTER SCENE*
By WENDEL

No. 207. *THE HURRICANE*
By WOODBURY

CHARLES HERBERT WOODBURY

American: 1864—

207. *THE HURRICANE*

A noble marine painting with swelling seas mounting high and spindrift shooting off. No man nor craft visible; just the surge of the sea expressed in paint. The great wave seems to be mounting toward the left, under a dull sky.

Signed at the lower left, CHARLES H. WOODBURY, 1922

Height, 54¼ inches; length, 72 inches

Exhibited at the National Academy of Design, New York

[See illustration]

HELEN DUNCAN

American: Contemporary

208. *LEAVES AND FRUIT*

A still life of large proportions, with huge red apples offering luscious suggestions as they lie on a loose white covering over a table. A black pitcher just beyond them exposes richly brilliant reflections and contains a huge bouquet of large green leaves. Brilliant background reflecting lights of varied color.

Signed at the lower left, HELEN DUNCAN

Height, 25 inches; length, 30 inches

CHARLES HERBERT WOODBURY

American: 1864—

209. *OGUNQUIT, MAINE*

A massive summit, with various flanking hills rising from its massive body, nearly fills the composition, its skyline being high and the picture revealing above it only a narrow bit of sky with heavy white clouds. The varying surfaces of the great hill are many-colored. High on the left two men are seated.

Height, 24 inches; length, 36½ inches

COLIN ALEXANDER SCOTT

Canadian: 1861—

210. *HEMLOCKS IN WINTER*

A grove or small wood of hemlocks growing on a side hill are depicted in bright sunshine on a winter day. Many of the branches are laden with snow, which lies thick on the ground interrupted by many tree shadows. The sky is cold and bright.

Signed at lower left, COLIN A. SCOTT

Height, 24 inches; length, 28 inches

Exhibited at the Boston Art Club and at a Memorial Exhibition at the Twentieth Century Club of Boston

MAXIME MAUFRA

French: 1861—1918

211. *MOULIN AU BORD DU CANAL, PRÈS DAMME DE BRUGES*

In the right foreground the green and flat bank of a canal which runs back toward the right, the bank lined with a row of slender trees. Beyond the trees a sandy pathway in which figures are seen, and in the distance some buildings. On the opposite bank of the canal, near the centre of the composition, a white windmill, and further to left more trees.

Signed at lower right, MAUFRA, 1895

Height, 24 inches; length, 29 inches

JOHN WHORF

American: 1903—

212. *IN PORT*

A wharf with a rude ladder leading up its side comes into the picture in the left foreground, a few outlying pillars extending toward the middle distance. Alongside the line of pillars and headed toward

[*Continued*

No. 212. *Concluded*

the observer lies the great hull of a freight carrier. In a dory in front of it are seen two figures. Astern of it is a ship with sails up, its tall canvas rising above the picture limits.

Signed at lower left, JOHN WHORF

Height, 22 inches; length, 30 inches

JOHN J. ENNEKING

American: 1841—1916

213. *AUTUMN LANDSCAPE, SUGAR MAPLES*

A great well rounded and wide spreading maple tree whose foliage is all red stands near the centre of the middleground and dominates the picture. Lesser trees at the left are also in autumn coloring, while behind the big tree is a lesser tree whose foliage is still wholly green. From the trees the land descends slightly to a pool in the left foreground. The sky is blue, with floating white clouds.

Signed at lower right, ENNEKING, '91

Height, 22 inches; length, 30 inches

CHARLES H. HAYDEN

American: 1856—1901

214. *LANDSCAPE*

A river flows between the right foreground and the left middle distance, with a low shore of wild grass in the left foreground. Beyond the grass, on the left in middle distance, is a series of buildings, and a bridge crossing the stream to the bank on the right, where more buildings are seen. All is in sunshine under a brilliant sky.

Signed at lower left, C. H. HAYDEN

Height, 18 inches; length, 22 inches

AARON BECKMAN

Contemporary

J. Wood

215. *VENICE*

150.

The spectator looks directly at Saint Mark's Cathedral from a point in the open square with a corner of the Campanile coming into view on the right. The towers and minarets vary the picture, which is brightened by colorful banners flying from various posts. Men and young women, some with parasols, are standing or strolling about, and the whole is in brilliant sunshine.

Signed at lower right, AARON BECKMAN, Venice

Height, 15¼ inches; length, 19¾ inches

[END OF SECOND AND LAST SESSION]

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